DIṄNĀGA'S
KUNDAMĀLĀ
(THE JASMINE GARLAND)

EDITED WITH AN INTRODUCTION, SANSKRIT COMMENTARY, LITERAL ENGLISH TRANSLATION (COMPLETE), LITERAL HINDI TRANSLATION OF SLOKAS, COPIOUS EXPLANATORY & CRITICAL NOTES, ETC., ETC.

by

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INTRODUCTION

1. DISCOVERY OF THE PLAY

The Kundamālā was first published in 1923 from newly discovered manuscripts. The play attracted the attention of many scholars and consequently various Samskṛta and English commentaries and translations have appeared.[1]

2. MANUSCRIPT MATERIAL AVAILED OF

The play was first published in 1923, with the help of the following six manuscripts in fragmentary condition :—

(1) Two fragmentary manuscripts in the Tanjore Palace Library—one in the Grantha and the other in the Telugu characters. "The Telugu manuscript was copied about 150 years ago from the Grantha transcript. Unfortunately the Telugu copy is not only injured but is full of errors committed by the scribe in deciphering his Grantha original, which is also faulty and injured." Both these "want the beginning and they are defective by a numbers of lacuna in the fifth and sixth acts."

(2) Two fragmentary manuscripts in the Government Oriental Library Mysore—one in the Grantha and the other in the Kanarese script. According to the first editors the former might be the original of the latter, "or both of them might have been copies of a common original now extinct." "Both the Mysore transcripts lost the latter half of the first act, the whole of the second and the beginning of the third act and it seems that in the sixth act the very first original from which the two transcripts were prepared was broken in the middle of the leaf missing one half of it."

(3) "Two other fragments had only a few verses each."

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[1] The following scholars have worked upon it till now :—

	Editors, commentators or translators	Nature of work	Publication era
1.	M. RamaKrishna Kavi M. A.	Editing and Sanskrit rendering of Prakrita	1923 A
2.	S. K. Ramanatha Sastri		
3.	P. Jaya Candra Sastri, M.A etc.	Sanskrit commentary.	1929 B
4.	P. Nrisimha Deva Sastri	" "	1930 C
5.	Mr. Veda Vyasa M.A., LL.B.	English translation and notes	1932 D
6.	Mr. Saran Das Bhanot M.A.		
7.	P. Vagisvara Vidyalankara Sahityacarya	Hindi translation	1932 E
8.	Mr. A.C. Woolner M.A., D. Litt.	English translatinon	1935 F

The last column gives the designations of the above works in our edition.

"None of the transcripts contain the Samskṛta rendering of the Prākṛta passages." It was ably supplied by M. Rāma Krishna Kavi M.A., and S.K. Rāmanātha Śāstrī, the editors of the text.

Other scholars—commentstors and translators could not avail of any manuscript. They (excepting the first English translators) have given some suggestions for improvements of text and chāyā on the strength of context and grammar. We as well have these resources only at our disposal.

3. AUTHOR

A. Dinnaga not Dhiranaga

The prologue, which is available in the Mysore transcripts only, refers to the play and the author in the following way :—

तत्रभवतोऽरारालपुरवास्तव्यस्य कवेर्दिङ्नागस्य कृतिः कुन्दमाला नाम......

This clearly shows that the play was composed by Diṅnāga, a resident of Arārālapura. "The copies of the Tanjore palace library have lacuna here, but at the end of the drama the scribe says that it was by Dhīranāga of Anūpurādha."[1] In this way arises the question about the authorship. In Bauddha literature Diṅnāga is a very famous logician. He is no mere scholar but enjoys the reputation of an Ācārya. In Sūktimuktāvali, the epithet 'bhadanta' is attached to the name Dhīranāga. Nothing more is known about this poet. The first editors decided the question in favour of Diṅnāga as in a "manuscript copy of Vallabhadeva's Subhāsitāvali, which in the beginning contains a number of verses of various poets which are missing in the printed edition, the second verse of this drama is given under Diṅnāga." But we are not told the date of this manuscript and so cannot say how much weight does its evidence carry. Dr. A.C. Woolner favours Dhīranāga. He says: "If the author's real name was Dhīranāga one can conceive that the more familiar name may have been inserted in some manuscripts or even adopted by the poet himself for literary purposes. On the other hand, if Diṅnāga was his real name, there is no obvious explanation why it should be replaced by Dhīranāga." But we think that Diṅnāga was the author of this play. The remark of a copyist who could easily commit a mistake does not weigh much. The reference in the prologue is by the author himself and is reliable. The prologue of this play does not cover even one leaf. The first leaf of manuscripts is generally always carefully written and is less subject to errors of deciphering. Every scribe is most careful in the beginning and specially about the name of the work, author and his place. The post-colophon remark of a copyist is only from memory and

1 अनूपुराधस्य कवेर्धीरनागस्य.

consequently an easy prey to error. We do not think any importance should be attached to it in comparison with a remark in the prologue.

B. His Date

(*a*) *The Lower Limit*

The play has been quoted or referred to in the following works :—

(1) Sṛṅgāraprakāśa of Bhojadeva (11th cen. A.D.) quotes द्यूते पणः etc. (Kunda. IV. 20) in two places (IX. & XIII Pra.).

(2) Mahā-Nāṭaka (11—13 cen. A.D.) also quotes the above verse.

(3) Śāradātanaya (13th cen. A.D., according to Keith; 1150 A.D. according to M. Rāma Kṛṣṇa Kavi M.A.) in his भावप्रकाश says : कुन्दमालाऽत्र सुश्लिष्टा संधि-पञ्चक-संयुता (Adhi. VI).

(4) In the 6th Pariccheda of Sāhitya-Darpaṇa (14th cen. A.D.) we get the following quotation after Kārikā 36 :—

यथा कुन्द-मालायाम्—

" (नेपथ्ये) इत इतोऽवतरत्वार्या ।

सूत्रधारः—कोयं खल्वार्या-समाह्वानेन साहायकमपि मे संपादयति । (विलोक्य) कष्टम् ! अति-करुणं वर्तते ।

लङ्केश्वरस्य भवने सुचिरं स्थितेति रामेण लोक-परिवाद-भयाऽऽकुलेन ।
निर्वासितां जनपदादपि गर्भ-गुर्वीं सीतां वनाय परिकर्षति लक्ष्मणोऽयम्" ॥

(कुन्द० १।३)[1]

(5) 'ज्वालेन' etc. (I, 2) has been quoted in a manuscript of Subhāṣitāvali of Vallabhadeva (perhaps in the 15th. cen.—Keith)

(6) Bahurūpamiśra and (7) Kāvyakāmadhenu } also mention Kundamālā.

The play is thus before Bhoja of Dhāra who ruled from about 1018 to 1060 A. D.

(*b*) *The Higher Limit*

The following three theories have been put forward about the age of the poet Diṅnāga :—

(1) That " Diṅnāga, a contemporary of these poets[2] may be placed in the first quarter of the fifth century."(A). B and D have also accepted the above view.

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[1] The sloka दिवि वा भुवि वा० has been generally referred to Kundamala in the various editions of Sahitya-Darpana (see III. 261), but the reference is wrong. It most probably belongs to Mukundamala.

[2] The poets referred to are Kalidasa, Nicula, Pravarasena and Kumaradasa.

(2) That Kālidāsa is in the time of Agnimitra Śuṅga., before the Christ era, and decidedly a predecessor of Diṅnāga, but Diṅnāga is surely before Bhavabhūti.

(3) That "the treatment of the story may be held to indicate a date distinctly later than the Uttararāmacarita." "It would appear that Bhavabhūti's play comes between the Uttarakāṇḍa[1] and the Kundamālā in the history of development of the Rāma story. If this be so, it follows that the author was not contemporary with Kālidāsa but might be dated anywhere between the seventh and the eleventh centuries." (F).

The first of these theories is based upon a tradition supplied in the commentaries of Dakṣiṇāvartanātha and Mallināthа on अद्रेः शृङ्गं etc. (Megha I. 14). The basis has been criticised by A.B. Keith.[2] We do not agree with his argument, but fully agree with his inference. We do not enter into this discussion for want of space and chiefly because we are going to prove definitely on clear evidence that Kundamālā is definitely much later than Uttararāmacarita.

The second theory is a mere assumption. In his introduction Prof. Vāgīśvara remarks: 'We wanted to prove that Uttararāmacarita is an improved form of the Kundamālā and later than it, but having no *avasara* (time or proper occasion ?) now we leave the thing for future.' When no grounds have been given, we are not required to speak anything to reject it.

The third theory has been supported by late Dr. A.C. Woolner, by a comparison of the scene of Sītā's entry into the womb of the Earth in Rāmāyaṇa with the last acts of Uttararāmacarita and Kundamālā. In Rāmāyana Sītā is actually taken into her womb by the Earth. In Uttararāmacarita Sītā twice requests Earth to take her into the womb, but is not taken. In the Kundamālā Sītā does not even request Earth with that purpose. The comparison would have been much more effective if in Uttararāmacarita Sītā had made the above request when she was produced before Rāma to be accepted (after an exile of 12 years). But, as Bhavabhūti would have it, the request comes when Sītā had been recently abandoned by Rāma, just 12 years before the occasion when the incident appears in Vālmīki's Rāmāyana. It should not be forgotten that two glimpses of Sītā's thinking for a moment of committing suicide are available in Kundamālā as well (Cp. p. 15, l. 6 and p. 40, l. 8).

But there is ample clear evidence which definitely proves Kundamālā much later than Bhavabhūti. Our grounds are:—

(1) In Uttararāmacarita Rāma entrusts Sītā to the care of Gaṅgā and Pṛthvī alone (Act I), but in Kundamālā Lakṣmaṇa

[1] Valmikiya Ramayana.

[2] See his History of Classical Literature p. 81 and 107.

entrusts her to lokapālas, Gaṅgā, sages, sylvan deities, beasts of prey, rivers, mountains, female-deer (p. 23, l. 7—p. 26, l. 8). This is clearly an amplification, a definite sign of later date.

(2) In Uttararāmacarita Rāma recognises Sītā only from her touch (Act III), but in Kundamālā she is recognised through (*i*) the breezes coming from her direction (p. 53, l. 6), (*ii*) a jasmine-garland (p. 55, l. 1—6), (*iii*) foot-prints (p. 58, l. 9), (*iv*) an image in water (p. 84, l. 6), (*v*) embrace (p. 87, l. 14; p. 90, ll. 6—11), and (*vi*) shawl (p. 91, l. 8). Here as well the amplification is beyond doubt.

(3) In Uttararāmacarita Sītā and Rāma come in mutual contact in the forest once only. In Kundamālā, the thing happens twice [Acts III and IV]. This is again a case of amplification.

(4) In Uttararāmacarita, it is only Rāma, that comes in contact with Sītā in exile. But in Kundamālā Lakṣmana's feet automatically stop from proceeding forward. They do not cross the foot-prints of Sītā. Upon this Laksmana at once remarks, "Evidently this land must have been traversed by some person to whom my reverence is due." Then Rāma recognises the foot-prints and Lakṣmana dittos the thing (p. 57, l. 6—p. 59, l. 5). This is another instance of amplification.

(5) In Uttararāmacarita Sītā becomes invisible through Gaṅgā's words. Her shadow has not been ordained as invisible, still Rāma and Vāsantī do not see it. This inconsistency between poet's promise and practise was noticed by the later dramatist Diṅnāga. He has improved upon Bhavabhūti. He has utilised the shadow so beautifully that the new scene is simply worth enjoying. This is again an amplification.

(6) In the Uttararāmacarita Sītā only touches Rāma, but in Kundamālā she embraces and fans him (p. 87, l. 5; p. 90, l. 3). Here also we find Diṅnāga a step ahead of Bhavabhūti.

(7) Bhavabhūti makes Rāma hold Sītā's hand only and that also for a while.[1] Diṅnāga makes Rāma pull Sītā's shawl. The thing does not end here. There is a regular mutual exchange of the upper garment (p. 90, l. 13—p. 93, l. 95). All this is nothing but amplification.

(8) Kuśa and Lava are seated on the royal seat; Kauśika becomes afraid and relates a story (p. 120, l. 12—p. 123, l. 11; p. 130, l. 2)—all this is Diṅnāga's fabrication to make Rāma recognise Kuśa and Lava with greater certainty. Bhavabhūti has nothing of it.

(9) Bhavabhūti is very brief in the talk about the parentage of Kuśa and Lava but Diṅnāga has devoted about 50 sentences

[1] Cp. Uttara. III. 40 and the following इति गृह्णाति etc.

to the topic (pp. 127—130). More details are worked up. There is a similarity too. In both the plays Lava says that he is Valmīki's.

(10) In Uttararāmacarita Lava hints that he has studied the Rāmāyana upto Sītā's exile. He then says: "The poet has written further but has not published it" (IV, 22-23; p. 119, l.3)[1]. But Diṅnāga in his eagerness to render the scene more pathetic makes Kuśa say: "We have studied so far. We do not know whether or not the poet has written it further (139, 6)." This is an improvement that is possible at a later period of time.

(11) Bhavabhūti makes the rebuked citizens, country folk and all other living beings salute Sītā. Lokapālās and the Seven Seers are also made to shower flowers (VII. 18—19; 175, 5—7). But Diṅnāga has greatly amplified this scene. All fold their hands and recite three stanzas of eulogy and salute Earth (154, 3—155, 3). Drums are being beaten in the sky. Flowers are being showered. Gods have spread a canopy in the sky. The family of Raghu is being hailed (p. 158, l. 1—p. 159, p. 4).

(12) In the last scene when Sītā is lastly accepted by Rāma, Laksmana salutes her, and proclaiming himself calls himself 'shameless' in Uttararāmacarita (VII. 19—20; p. 176, l. 1). But Diṅnāga was not satisfied with that. For greater effect Lakṣmaṇa is made to declare himself as a great sinner fit to be executed (p. 159, l. 11). Amplification again.

(13) Bhavabhūti has effected the union of Sītā and Rāma and has finished the play. But Diṅnāga feels that an important item is still left untreated. Kuśa and Lava have not been given their due share. So he has consecrated Kuśa as king and Lava as heir-apparent.

(14) Both plays mention sylvan deities as Sītā's *friends*; but in Kundamālā, Māyāvatī, the sylvan deity of Citrakūṭa offers Sītā her shawl (उत्तरीय) as a keepsake (p. 74, ll. 1—8). Another amplification.

(15) We see in the old literature that the elderly people are not addressed by their youngers with name, but if an occasion demands, the youngers are not loath to mention the names of their elders. The thing is the same in Uttararāmacarita. When a question is put by Kausalyā, Lava unhesitatingly speaks out the name of his elder brother, Kuśa (IV. 22-23; p. 119, l. 13). When he is further put the same question by Rāma he does the same (VI. 17-18; p. 149, l. 16). But Diṅnāga disliked Bhavabhūti's attitude in this respect. He thought it a rebellion against the sacred rule:

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[1] The page and line references to dramas are generally to the editions of late Mr. M. R. Kale.

आत्म-नाम गुरोर्नाम नामाति-कृपणस्य च ।
श्रेयस्कामो न गृह्णीयाज्ज्येष्ठ-पुत्र-कलत्रयोः ॥

So in his play on similar occasion Lava dces not pronounce the name of his elder brother and then Kuśa himself gives out his name. The author is perfectly confident of his having well observed the etiquette. He at once makes Rāma remark: "What a dignified and graceful etiquette!" (Cp. p. 126, ll. 8-13). It should be here noted that this is merely an attempt to improve upon a predecessor. Diṅnāga in his own turn has transgressed the decorum in making Sītā pronounce the name of Rāma before Vedavatī (p. 43, l. 22).

(16) All the old works including the plays of Bhavabhūti, pride in maintaining that the kings of Raghu's line take to the life of an anchorite in old age. Following their path Diṅnāga has also described the same thing (IV. 5). This he did under the impression of the works studied by him but things that a man notices day and night passing before him cannot be totally forgotten. Alert as an idealist author may be to avoid them, those facts of personal experience creep into his works stealthily on some occasion or other. It is for this reason that Rāma, so moved to see Kuśa and Lava, his unknown sons, remarks in Kundamālā, "It is but just that people continue averse to take to the life of an anchorite (p. 120, ll. 11-12)." We do not find any such thing in the works ot Bhavabhūti.

(17) In Uttararāmacarita everybody recognises Lava as a Ksattriya student by only a sight but in Kundamālā even Rāma makes a mistake in judging the caste of Kuśa and Lava. He takes them as Brāhmaṇas. About their stage of life (आश्रम) as well he cannot decide. Such an utter change in mode of dress of Brahmacārins suggests an appreciable posteriority.

The above things are more than sufficient to prove the posteriority of Diṅnāga, but we have evidence of a different character as well. Kundamālā has many things that are inexplicable without Uttararāmacarita. We here mention some of them :

(18) In Naimisa forest Sītā sees Rāma and remarks : 'I am proud that he is uncompassionate.' (P. 62, l. 2.) At the first glance the remark seems to make no sense. Rāma is uncompassionate to Sītā and she is proud of it ! This is perfectly inexplicable. She should have rather remarked निरनुक्रोश इत्युद्विग्न: (I am sorely grieved that he is uncompassionate). The spirit of the remark has not been understood by commentators and so either silly explanations have been forwarded or impossible translations have been given. The spirit of Sītā's remark cannot be understood without a careful study of Uttararāmacarita. In

it, Rāma hears Vasiṣṭha's injunctions and observes :

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ॥१।१२॥

Hearing the remark Sītī spontaneously remarks : अत एव राघव-कुल-धुरं-धर आर्य-पुत्र: Again, in her exile Sītā learns from Tamasā that Rāma had come to Daṇḍakā forest to kill Śambūka. This gives her greatest satisfaction and she remarks : दिष्ट्याऽपरिहीन-धर्मः खलु स राजा. These remarks show that Sītā is proud that false notions of mercy do not prevent Rāma from his hard duties of justice. This is the spirit of her remark निरनुक्रोश इत्यभिमान: in Kundamālā.

(19) Sītā herself twice invited Earth. She comes with great pomp. Her arrival is announced by a heavenly voice. The sage Vālmīki does the same. When she is visible all offer a long eulogy. In a big stanza Earth herself declares that she came such a long way on being invited by Sītā. When she asks Sītā what was she required to do, Sītā asks her who she was (see p. 150—p. 156, l. 2). The question is really out of place after the above mentioned detailed descriptions. But the reality is that in Uttararāmacarita Sītā had put the same question to Earth and Gaṅgā when they had come to save her. The question was in place in Uttararāmacarita, but its impressions made Diṅnāga put the same question to Earth, which is surely out of place.

(20) After Kuśa's consecration Rāma is made to say : 'पूर्णास्ते लक्ष्मणस्य मनोरथा: (164, 7), those (well-known i.e., ardent desires of Lakṣmana have been realized now. Here desires of Lakṣmana have been referred to by ते (nominative plural of तद्) in a very emphatic manner but we do not find them mentioned in the play. This sentence is again clear from Uttararāmacarita. In that play Candraketu says :

अ-प्रतिष्ठे रघु-ज्येष्ठे का प्रतिष्ठा कुलस्य नः ।
इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥५।२५॥

These were the great longings of Lakṣmaṇa which were realized on getting Kuśa and Lava. Here as well Diṅnaga is imitating Bhavabhuūtī. See Notes p. 93.

(21) In Kundamālā Rāma notices Sītā's paleness in her image in water (IV. 13; V. 3). This is really impossible but the thing has its root in Uttararāmacarita. The following stanza in Uttararāmacarita has been admired very highly :—

परिपाण्डु दुर्बल-कपोल-सुन्दरं दधती विलोल-कबरीकमाननम् ।
करुणस्य मूर्तिरथवा शरीरिणी विरह-व्यथेव वनमेति जानकी ॥ (३।४॥)

Such a beautiful stanza could not be forgotten by Diṅnāga. He could not but imitate it in describing Sītā in exile. His choice of occasion to set the thing is indeed commendable but the word परिपाण्डु in Uttararāmacarita had no occasion for it in the watery image of Sītā. This Diṅnāga forgot to avoid. See our notes on आपाण्डुर (p. 84, l. 12).

We have more than a dozen other points of amplification before[1] us, but we think the above material is sufficient to prove our proposition and so we avoid further elaboration. Thus it is quite evident that Diṅnāga is later than Bhavabhūti (about 700 A.D.). Points 16 and 17 (see above) suggest that at least two centuries separate Diṅnāga from Bhavabhūti. *He might have flourished in the tenth century or a bit earlier.*

C. The Author is distinct from the Bauddha Logician

The first editors identified the author of this play with the Bauddha logician Diṅnāgācārya. The other two printed texts as well attribute the play to the same ācārya. The first English translators also see a strong argument to believe that our dramatist is identical with the Bauddha logician, but then the poet's invocation of Gaṇeśa and and the matted hair of Śiva in the beginning of the prologue makes them doubt the assumption They remark: "Throughout the drama there are numerous passages pointing to his belief in Purānic Hinduism. Unfortunately this aspect of the question has not yet attracted the attention of scholars." (Vide Introduction to their translation p. VIII) At the end of the introduction the translators again remark, It, may not be out of place to note here the fact that the drama does not reveal any reference to non-Brahmanic religions. This would be strange if we believe the author to be identical with his Buddhist namesake. One single word which may be construed otherwise is 'āpta-pādai' (Act V. v. 8), which may be non-technical or may perhaps refer to Buddhist '*Arhats*'" (p. LVI). They thus leave the question open. P. Vāgiśvara Vidyālankāra is not sure whether or not our author is identical with his namesake, the Bauddha Acārya. He holds that Diṅnāga might have become a Bauddha in a later portion of his life, after composing this play.[2] Thus offering a solution of the difficulty in identifying the dramatist with the Bauddha logician, he also leans towards the identicality of the dramatist and the logician. But we firmly

[1] Some of these have been noticed in Notes. See notes on इत एवभि-वर्तते (67, 1), स्पृशति (90, 11), किं-नामधेयो भवतोर्गुरुः (127, 1) and जयतु महा-राजः पुत्र-जन्मना (141, 4).

[2] Cp. The introduction (भूमिका) to his Hindi translation:

"अथवा यह भी संभव है कि दिङ्नाग ने बड़ी आयु में बौद्ध धर्म की दीक्षा ली हो और वह उससे पहले ही कुन्दमाला नाटक लिख चुका हो ।" (p. 10). "इस नाटक को उसने जिस समय लिखा । तब वह बौद्ध न था ।" (p. 15.)

believe that our dramatist was a perfect Varnāśramadharmin and definitely distinct from the celerbated Bauddha logician. We reject the identicality on the following grounds :—

(1) Our dramatist is a resident of Arārālapura (or as some may believe of Anūpurādha) and the Bauddha logician was a resident of Simha-vaktra near Kāñcī (the modern Conjeveram, 42 miles south of Madras).

(2) The Bauddha Ācārya is put in the fourth or fifth century and we have shown in details that the author of this drama is much later than Bhavabhūti (c. 700 A.D.).

(3) Our author is a Paurānika beyond doubt as we are going to show him in a subsequent section.

Thus there is no ground to identify the dramatist with the Bauddha logician. We now proceed to refute the arguments that have been forwarded to show him a non-varṇāśramadharmin[1] :

The use of the word āptapāda (p. 111, l. 1), adduced by the first translators has no force at all. The word has been used for sages in Gotama's Nyāya treatise, in the commentary of Vātsyāyana on the above sūtras, and by Kālidāsa. Details on this point may be seen in the notes on the word.

" The poet uses 'bhadra' twice in Act VI." Yes, he uses the word at least five times. But it does not show that Diṅnāga is a Bauddha. The word has been repeatedly used in Vedas and by Bhavabhūti. Notes on the word should be perused for references.

Our dramatist uses 'upāśryante' (79, 7) in the sense of 'adopting as a residing place.' We definitely know that at least the Jainas use the word उपाश्रय for the hermitages of their यतिs (monks). The word is used as 'upāsarā' in Rajputana and as 'pāsarā' in the Punjab. This may be adduced to show the author non-Vaidika. But it should be remembered that poets like Bhavabhūti and Rājaśekhara (the two so-called incarnations of Vālmīki)[2] did not take objection to it. See notes on the word.

There is still another word 'tri-dhāman' (p. 165, l. 11) which we doubt has a Buddhistic origin. We are not at all sure of the thing as yet, but even if it proves such, it has been used in works like Harivamśa and Mukundamālā and cannot prove Diṅnāga a Bauddha.

D. Some effect of Prakrta literature on Dinnaga

There are certain things in the drama which could have been

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1 See the next part of this section as well.

2 Cp. बभूव वल्मीकभुवः कविः पुरा, ततः प्रपेदे भुवि भर्तृमेण्ठताम् ।
ततः स जज्ञे भवभूति-रेखया, स वर्तते सम्प्रति राजशेखरः ॥

adduced to show the author's non-Brahmanical character with a bit greater plausibility. They are :—

(1) We find good deal of Prākrta in this play. The play has the same theme as Uttararāmacarita, its prototype play. Four acts in Uttararāma. begin with interludes but none of them belongs to the class Praveśaka (the Prākṛta-interlude). They are all Viskambhakas (Samskrta-interludes or mixed-interludes). Two of them are purely Samskṛta-interludes and two others are mixed-interludes. But Kundmālā has three Prāk"ta-interludes, *i.e.*, there is not even one Samskrta or mixed interlude in it. In Uttararāma. there is not a word of Prākṛta in the second and the fifth acts. The sixth act has only five sentences of Prākrta in the mixed interlude and the rest of it is purely Samskrta. Kundamālā presents a perfect contrast. Its second act is almost purely Prākrta, but there is no purely Samskrta act. Not one of 256 stanzas in Uttararāmcarita is in Prākrta, while Kundamālā has only 138 stanzas (nearly half the numbers of Uttararāma-carita) but it has one Prākṛta stanza. In portions, other than those mentioned above as well, the proportion of Prākṛta to Samskrta in Kundamālā is exceedingy greater than that in Uttararāmacarita.

(2) The usages 'śabdāpayisye' (29, 1) and 'śabdāpayati' (41, 5) are under the influence of Prākṛta (see Notes p. 24).

(3) The word 'svastinā' (122 7; cp. also 32, 10) seems to present the same feature.

This influence of Prākrta might be explained as the result of the author's residence in a place where Prākrtas had great vogue due to the local prominence of Buddhism or Jainism in his time. Some other reasons may also have been in operation. Scuffles between antagonistic religions have always served as an incentive for the study of other's literature. The namesakeship with the famous Bauddha logician might have served as an additional impetus. We shall further show that the poet uses many words which show his study of Arya Smṛtis, Purāṇas, and Darśanas. In the face of such strong evidence to the contrary a few words betraying influence of Prākṛta or Bauddha or Jain literature at the most can have not the least bearing upon the religion of our poet.

E. Dinnaga's Religion etc.

It is clear from previous sections that there is not the least ground to take the dramatist a Bauddha. On the contrary the play proves his Vaidika character at almost every step. We lay down some facts to prove our assumption :—

He is an Arya.

(*a*) In the very beginning of the work, the author evinces his perfect Paurānika character by invoking Gaṇeśa for a removal of possible impediment. Next to it Siva is also invoked for protection. This a Bauddha could never do.

(*b*) We find the mention of a very great number of Vaidika institutions (based on śrutis and smṛtis), like the following :—

(1) The four Vedas are esteemed highly (133, 6; 165, 12). Very great importance is attached to Sāmaveda particularly, as we shall further show in this very section.

(2) Gandharva-Veda, an upa-veda, is referred to with great reverence (114, 4).

(3) The poet seems to have आप्तोपदेश-सामर्थ्यादर्थ-संप्रत्ययः (न्यायसूत्र २।१।५२) in his mind when writing ज्योतिः etc., (V. 7.). Vaiśeṣika and Sāmkhya sūtras seem to have been refer red to by the dramatist in the use of the words 'abhyudaya-niḥśreyasa' (79, 2), 'niḥśreyasa' (79, 7) and 'puruṣārtha, (110, 9). Supreme potentialities of Yogins—their power of knowing other's hearts and all the secrets under the sun, their capability of making a person invisible to others, of making trees blossom out of season, of preparing wonderful composition have been mentioned. (31, 12; 148, 14; 72, 2; 83, 1; 114, 4). Different grades of Yogins have been recognised (155, 8). All these things show how highly the poet holds Yoga-śāstra. The play contains various references to different Yajñas. The baffling sentence "Yajñāṅgānām vinā kim vā 'pūrvam" (p. 160, 8) though directly has another sense (see translation), but the poet has perhaps here suggested 'there is no apūrva (अपूर्व)[1] unless the parts of the ritual of the sacrifice are observed.' We shall shortly speak of some of his references to Yajñas. All these suggest his study and devotion of Pūrva-Mīmāmsā and Brāhmaṇa works. Bādarāyana, the name of a self created character, is perhaps a tribute to the author of Vedānta. Thus he has shown his greatest regard for all the Ārya-Darśanas.

(4) The eminence of Praṇava (Om) is referred to by the Goddess Pṛthvī (156, 5).

(5) The महाव्याहृति 'भूः' has been referred to twice (156, 5; 165, 12) and the other two mahāvyāhṛtis 'भुवः' and 'स्वः' have also been referred to (165, 12).

(6) The daily rites (*savanas*) of the morning, the noon and

[1] The Mimamsakas hold that the parts of a ritual result in an intermediatory-apurva (अवान्तर अपूर्व) and all the intermediate apurvas of ritual together form an 'apurva,' the result of the performance of the sacrifice. This apurva finally results in heaven etc., the object to be achieved by the sacrifice.

the evening are mentioned as being performed regularly by Sītā, Rāma, Kuśa, Lava, Vālmīki, Kaṇva and other sages. Even their details (स्नान, संध्या, सूर्योपासना, अग्नि-होत्र, अतिथि-सेवा) are mentioned at length (28, 2; 29, 12; 54, 1—2; 57, 2; 59, 8; 66, 14; 68, 7; 83, 8; 84, 3; 94, 9; 101, 8—11; 125, 4; 131, 9).

(7) The Pumsavana, Upanayana, Jātakarma and other samskāras are referred to as essentials (34, 1; 127, 4 and 141, 16).

(8) The aśvamedha sacrifice is referred to again and again. Kings of the Raghu family perform the sacrifice regularly. They obtain heaven thus (16, 4; 37, 6; 44, 2; 46, 9; 79, 5). Rāma is compared to this sacrifice (133, 4—6). Other sacrifices are also referred to (78, 7; 80, 8; 81, 8). The yajña-institution has not been referred to by the way. We get references in details. Its fire, its smoke, the sacrificial post, darbha, holy water and other requisites—all have been paid attention to (37, 6; 46, 14—15; 47, 4; 57, 3 and 4; 78, 7 and 8; 83, 3 and 9). Sacrifices are performed with wife and not singly (16, 4). They are one of the objects of marriage (160, 12).

(9) The names Vedavatī (Act II and IV) and Yajñavatī (Act IV) also well bear out the great importance attached to Vedas and sacrifices.

(10) Rites for the safe completion of a journey are observed before starting (46, 17; 47, 4). The benedictory rites render the persons of the people performing penances safe as if clad in armour. Shafts are ineffective against them. Even the points of Indra's thunderbolt are blunt for them (124, 7—10).

(11) The Brāhmanas and hermits are shown greatest respect by even kings (50, 4; 101, 11; 110, 2; 113, 9; 129, 5; 152, 6).

(12) The atmosphere and the scenes of the penance groves are mentioned in great details generally throughout the drama and particularly in Acts I—IV.

(13) A man accepts a wife to perform sacrifices as mentioned above and also to get progeny. There is no third object (160, 12).

(14) All the kings take to the life of an anchorite in old age (79, 2—7).

(15) Cows are highly esteemed (152, 6; 166, 12).

(16) King's greatest duty is to look after the four castes and the four stages of life (17, 13; 30, 6).

(17) The ancient Kulpatis and the later Pīthins have also been mentioned (84, 3; 166, 1).

(*c*) Other institutions peculiar to Purāṇas are also abundantly mentioned. For instance,

(*i*) various deities :—

(1) Great importance has been attached to Śiva. He protects all people (2, 4) and resides in Naimisa forest where sacrifices are performed regularly (80, 3). In the epilogue he is invoked first of all the deities (165, 11). He has Gaṅgā and moon on his head (2, 2 and 3; 80, 3). The love of Śiva and Pārvatī is ideal (38, 11).

(2) The play itself is a story of Rāma, an incarnation of Viṣṇu (23, 11; 67, 10; 131, 7). Various other incarnations are also described or referred to. Cp. मधु-सूदन (23, 11; 104, 6), वराह (157, 2) and perhaps बुद्ध by the word त्रि-धामन् (165, 11). Garuda, Visnu's vehicle, has been mentioned (155, 7), as also the lotus rising from his navel (104, 6).

(3) There is a reference to Brahman in his greatness (104, 8).

(4) We have already made a mention of Gaṇeśa.

(5) Indra comes on earth when invited by mantras and Śacī feels grieved in his separation (80, 8; 81, 1—4). His elephant Airāvaṇa has to leave the Nandana garden (80, 8—11). It is Indra that sheds rain to bring about the production of the requisites of sacrifice (155, 1; 161, 5).

(6) The motherly Gaṅgā is mentioned in her glory (26, 6). She is seen on Śiva's head (2, 2). Even a touch of her breeze is capable of destroying all sins (7, 8). She is a very kind goddess and removes the swoon of Sītā again and again (13, 1; 28, 8). She is requested by Lakṣmana to look after the lonely Sītā (24, 9—12; 26, 6). Sītā presents her a well-wreathed garland of jasmine-flowers every morning (32, 9—13; 59, 10).

(7) Other deities—Fire (145, 4 and 10; 146, 6; 165, 11), Wind (165, 11), Sun with his horses (100, 3 and 5; 101, 9; 149, 2), Lokapālas (14, 9; 149, 2), Quarter-elephants (149, 12), Śeṣa (154, 4), Sea (108, 9; 149, 10; 152, 1—2; 165, 11), the semi-divine beings—Dānava, Siddha, Yakṣa, Gandharva, Kinnara (157, 8), the lokas—Pṛthvī (156, 5 and 7 etc.), Pātāla (151, 2; 165, 12), Bhūr, Bhuvar, Svar[1] (156, 5; 156, 12)—all these we find mentioned in the play and all of them in perfect Paurāṇika tone.

(*ii*) We find other Paurāṇika traditions and beliefs as well. For instance, a king is made up of gods (67, 7—11); mountains

[1] The epilogue refers to the sea, nether regions, Bhur, Bhuvar, Svar and Vedas as divinities.

fly (151, 3); sylvan deities have superhuman powers (74, 8), they can protect human beings (25, 5-8); mountains and rivers possess divine-character (26, 5 and 6); sea is the lord of rivers (54, 8). The popular theories, like the breaking asunder of head by taking seat in some particular place, are believed (123, 7—11). Sun is worshipped (101, 2). Gods are worshipped on the bank of a river (54, 1—2). Apsarases have supernatural powers (70, 6; 97, 7—98, 4; 103, 1). The sub-marine fire (वडवाऽनल, Aurva, in the form of horse-fire of Paurānika tradition) has been mentioned (108, 7). Ksattriya families are descended from the Sun and the Moon Gods (125, 13). The practice of मनौती is borne evidence to (32, 8—13). Rāma does not smell the kunda-garland wreathed by her dearest Sītā as it seems offered to a deity (56, 4). Indra-pada is secured by 100 aśva-medhas (79, 5). There are mentions of an opening of the nether region (154, 1) and showers from heaven accompanied by beating of drums (158, 1). There is a graceful panegyric (स्तोत्र) of Purāna type (154, 3—155, 3). Earth is raised by the Great Boar (महा-वराह) and by Sītā's oath (157, 1—2). The plunging of the Sun's horses from the Asta mountain into the sea (100, 4—5) is a thorough Paurāṇika allusion. A voice in the atmosphere is believed (152, 5—153, 2; 158, 8—10). The deities do not stay long (161, 9). It may be noted that the poet does not make Paurāṇika references under some necessity or simply by the way. He rather takes delight in Paurāṇika elaboration. Cp. मधु-मथन-नाभि-कमल etc. (104, 6).

(*d*) There are words suggestive of a study of smṛtis and Purāṇas, *e.g.*, सहाय in the sense of help (cp. वन-वास-सहायिनि 64, 6) and the âtmanepada usage of आ + √काङ्क्ष (cp. आकाङ्क्षमाण 66, 16). These efface of the possibility of drawing any inference from the Prākṛta influence visible in the play.

(*e*) There are things which a Bauddha cannot be expected to write. See स्थाने खलु परिक्रामन्ति etc. (120, 11—12).

(*f*) The poet seems elated with joy when writing कथा चेयं etc. (132, 3—4), A non-Hindu could not possibly write these lines in this strain.

He is a Sama-Vedi Brahmana.

Sāmaveda has been given very great importance in the play. Sāma-chants are referred to again and again (57, 4; 78, 8; 82, 3 and 6). Not to speak of men they attract even elephants to such an extent that they stand with motionless ears. We have Sāma-chants in the evening (82, 3 and 6) which is in keeping with the tradition,[1] but the great enthusiasm for his Veda (and most probably his own practice) has made Diṅ-

[1] See notes on 'Samanada (57, 4).

nāga describe chanting of Sāmans in the noon (57, 4) thus making him a target to the compositonal blemish known as विद्याविरोध in poetics. The Veda is so important that it should be mentioned separately when all others have been referred to by the general word 'Veda' in the same breath (165, 12). Its upaveda, Gāndharva-Veda, is a work a comparison with which lends importance to Rāmāyaṇa (144, 4). The word 'gāndharva' is selected for music (4, 9). The technical word 'mandra' finds a place in the text (4, 11 ; see Notes). The art of 'Vīṇā, has not escaped a mention (114, 7). All these things assure us that the poet was a Sāmavedin. It should be remembered that all these descriptions are poet's own originality. None of these has been borrowed from the prototype Uttararāmacarita. We shall further show poet's great love of music, which we think is a sequel to his being a Sāmavedin. He is surely to be connected with some śākhā of Sāmaveda.[1]

That the poet is a Brāhmaṇa is not to be doubted. Compare the suggestive passages : (1) अ-प्रतिहत-वचन-महत्त्वा हि ब्राह्मण-जाति: (129, 5) and (2) स्वस्ति ब्राह्मणेभ्य: (152, 6). Vibhīṣaṇa was a member of Rākṣasa tribe of the horrible associacions of Rāvana etc. Still he has been given prominence over Sugrīva and god Hanumān (p. 16, l. 6). This may also point to the same thing. Poet's great attachment to Sāmaveda also has the same suggestion.

A non-bigot Saiva.

Diṅnāga appears to be a Saiva. He paints Śiva in all glory in I. 2. He again describes him in the Naimiṣa forest where it was not a demand of the occasion. We expect greater importance of Viṣṇu in a life story of Rāma, but in the last stanza, he remembers Śiva first of all the deities.[2] But then he resembles Kālidāsa in not being a bigot. Viṣṇu[3] and Brahman[4] are also paid their meed on occasions.

F. His birth place.

Arārala Pura is contested by Anūpurādha as shown above, but the greater reliability of prologue makes us lean to the side of Arārālapura. The name could not be identified with any known place. The first editors remark : "The pecutiarilies in the old Grantha script which easily led to erroneous deciphering,

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[1] It is not impossible that people well acquainted with the technical terms of the different branches of Samaveda may find some reference connecting him with some particular sakha (branch) of Samaveda. For a detailed information of the sakhas of this veda see वैदिक वाङ्मय का इतिहास, प्रथम भाग by the profound Vaidika scholar P. Bhagvad Datta.

[2] For other references to Siva or Parvati see p. 38, l. 9 and p. 121, l. 9.

[3] See 23, 11 ; 67, 10 ; 104, 6; 131, 7 and 132, 3.

[4] See 104, 8 and 165, 11. See also 55, 7.

suggest that the word might have been Anūrādhapura in Ceylon."

To us as well the general atmosphere of the work suggests that the poet belonged to the extreme south or to ceylon. The drama generally describes the hot climate. Vālmīki, Sītā, Kāśyapa, Rāmā Lakṣmaṇa, Kauśika—all are depicted barefooted[1] These climatic and social conditions are peculiar to extreme southern portion of India. Author's great taste for Prākṛta as well may point to Buddhistic Ceylon.

G. Conjectures about poet's attainments, esthetics, hobbies

Our previous observations about poet's religion etc. clearly show him having deep regard for and interest in all the Vedas and specially in Sāmaveda with all the allied literature (Gāndharva Veda, Nāradīya Śikṣā) and practices (Sāma-chanting in accompaniment with Vīnā). The play has many passages showing the great charm he felt in music. His horses are enchanted by the sweet warblings of swans (4, 9—12); Lakṣmaṇa finds music in the sweet melodies of swans (5, 4); Kauśika sees sweet notes of black-bees (madhukara) in the words of dependent chiefs (104, 2—4); and even the would-be monarch-brothers (Kuśa and Lava) have received unique training in the art of lute (113, 6). The poet has an eye for the dance as well. His Lakṣmaṇa perceives 'nṛtta' (a dance in accompaniment with 'tāla' and 'laya') in the dance of peacocks (21, 4). Swans have great attraction for him.

The poet is well conversant with grammar and poeties. His usage 'Viśrama' (70, 12), 'Tisya-punarvasubhyām' (139, 12) and his finish in poetry show him a careful student of both these sciences. His knowledge of Darśanas has been shown previously. No doubt Bhavabhūti was a scion of a family having supreme records of regular sacrifices and was himself a great scholar of very sober and highly religious temperament, still he has not been careful to show that his characters observe सन्ध्या, अग्निहोत्र etc. But Diṅnāga has been careful enough to make Rāma and Sītā speak of their having observed the daily religious duties (नित्यकर्म). The ten-year children Kuśa and Lava are also regular about it.[2] This fact reflects upon the greater religious temperament of Diṅnāga. The play mentions sun-worship, all the three 'savanas,' agnihotra, hospitality (अतिथि-सत्कार 125, 4)—almost all branches of पञ्च-महायज्ञ. His references to saṃskāras have been mentioned before. All these show he was a great karma-kāṇḍin. His simile based upon तिष्य and पुनर्वसु (139, 12) shows his knowledge of astronomy. He seems well

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[1] Cp. 33, 3; 48, 8; 56, 1—2 and 5; 58, 1—2 and 5; 122, 3.
[2] Cp. Introduction 3 E (6).

conversant with Āyurveda as well. See 'kundamālayā' etc. (32, 13; Notes p. 30, l. 36—p. 31, l. 9) and mūḍha-garbha (96, 8). His attaching importance to Ātreya[1] (46, 10), who perhaps has not been mentioned in connection with Rāma's aśvamedha in other works may also point to the same thing. The poet knows the natural phenomenon that fire cannot burn without air (111, 3-4). The play has very little description of court life. The atmosphere of hermitages has been treated in details everywhere. The poet is fond of describing difficult forest paths (8, 5—8; 33, 1—6; 56, 1—2 and 5—8). He was very religious minded and perhaps led an almost seclued life. But he seems to have been a gṛhastha. Cp. his tender feelings : 'sthāne khalu' etc. (120, 11). His ideal of one's regard for his wife is exceptional. He thinks that it is wife that is the chief object of a man's compassion (Cp. कलत्र० etc., 144, 7). He has most tender heart for even the female beasts of prey (56, 8). He is more severe to a husband attached to another lady than to a wife attached to another man (16, 8—10). But his regard for chaste husband or wife is not less than any other man under the sun. See the various remarks of Rāma (90, 8—11 ; 96, 12—13 and 102, 10—103, 2) and those of Sītā (61, 2 and 4). Also cp. Pṛthvī's remark p. 155, l. 4—9.

The poet seems interested in taking physical exercise as well. Cp. 'vyāyāma-kaṭhina' (68, 1). Mark that all other adjectives in the verse are borrowed, but this is poet's originality and hence reflects upon his own ideas. He is fond of describing lotus-ponds. We find ponds even on hermitages on the bank of Gaṅgā and Gomatī (33, 6; 71, 12). He is very fond of elephants as well (69, 2; 80, 11; 82, 4 and 7; 149, 12). This may be due to the fact that his native land abounds in elephants and also perhaps as he himself was an elephant in name at least. The poet seems to have personally seen some inscriptions and possibly some pillar inscription of Aśoka (38, 9). He seems to have possessed some special attachment for the madhu-mathana incarnation (23. 11; 104, 6). He has belief in charms (70, 6; 98, 3 ; 103, 1). He believes in other unusual conventional incidents as breaking asunder of head into hundreds of pieces by an unlawful seat on royal throne (123, 9—11). He perfectly believes in the philosophy : 'The bent of mind of the virtuous is the best judge in points of doubt'[2] (Cp. सुव्यक्तं etc. 57, 8—9[3] and यथा ज्ञेयं etc. 59, 1—2).

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[1] This is perhaps out of regard for पुनर्वसु आत्रेय the author of Caraka-Samhita. The word पुनर्वसु as well finds a place in the play (139, 12), though used for a group of stars.

[2] Cp. सतां हि संदेह-पदेषु वस्तुषु प्रमाणमन्तः-करण-प्रवृत्तयः (शाकु० १।२०).

[3] For Laksmana's remark cp. सीय-राम-पद-अङ्क बराए। लखण चलहिं मगु दाहिन बांए ॥ (तुलसी रामा०, अ०, १२०—१२१). See Notes on सुव्यक्त etc. (57, 8—9).

4. THE PLAY

A. Summary of the Plot

The play opens with the arrival of Laksmana and Sītā on the holy Gaṅgā in a chariot. The forest is dense and the chariot cannot move forward and so both alight and walk on foot. Sītā far advanced in pregnancy is soon tired and stops for rest. When she is refreshed Lakṣmaṇa discloses the horrible news : "My noble brother, being afraid of scandalous reports has banished you. I shall leave you here." Sītā is terribly shocked and falls in a swoon. Breezes from Gaṅgā bring her to senses. She sends her messages and one of them is : "Rama should not be negligent in his royal duties." Then she bids Laksmana depart. He requests her not to commit suicide in sorrow and leaves imploring Gaṅgā, sages, sylvan deities, beasts of prey, female deer, rivers, Lokpālas, and mountains to look after Sītā. Vālmīki, learns of a lonely woman weeping on the bank of Gaṅgā through his disciples and takes her to his hermitage. Sītā promises Gaṅgā a jasmine garland every day, if she has a safe delivery. *(I)*

The conversation of two maidens in Vālmīki's hermitage informs us that Sītā gave birth to twins—Kuśa and Lava, that they are very frolicsome and learn Vālmīki's Rāmāyaṅa, that preparations of Aśvamedha sacrifice in the Naimisa-forest are complete, and that Vālmīki with all the people of the hermitage has been invited there. *(Interlude)*

Sītā sits alone overwhelmed with grief and in a soliloquy gives vent to her sorrow. Then she thinks that her mood should be changed as it is not in keeping with a life in hermitage. Her friend Vedavatī appears and accuses Rāma who is defended by Sītā. Sītā is pining to see Rāma. Vedavatī assures her that she would soon see Rāma. A sage from behind the curtain announces that all should proceed to Naimisa forest. *(II)*

From the soliloquy of a Prākrta-speaking anchorite we learn that Vālmīki, Sītā, Kuśa and Lava—all have reached Naimiṣa. *(Interlude)*.

Rāma and Lakṣmaṇa are proceeding towards Vālmīki's quarters in Naimiṣa. Rāma is sorely grieved at his cruelty ni having Sītā banished. In their way along the bank of the Gomatī, they see a jasmine-garland brought up to Rāma's foot by the waves of the stream. Rāma at once says that the art of wreathing is the same at that of Sītā. They proceed on. After a short while Rāma observes that the hermitage of Vālmīki appears to be near. Now Laksmaṇa alone advances to verify the thing, but soon his thighs would not move further. He muses : 'This land must have been traversed by a person to whom my reverence is due.' He sees fresh foot-prints on the sandy bank, which are at once recognised by Rāma as those of

Sītā. They proceed forward following the line of foot-prints. Now the foot-prints have reached the hard ground and vanished. Both stop to take rest under the shade of a cluster of creepers. Rāma again talks of Sītā, Daṇḍaka-forest and Godāvarī. Sītā, plucking flowers in the interior of that very bower, sees Rāma and overhears her lamentations. The emotions evoked in her now are varied. She fears that some ascetic might come there accidentally and see her and so glides away. Bādarāyana, a disciple of Vālmiki comes to take Rāma to the sage. *(III)*

From a talk of Vedavatī with Yajñavatī, we learn that the celestial maiden Tilottamā intended to test Rāma's feeling with respect to Sītā by assuming her (Sītā's form). Yajñavatī tells her that the talk has been overheard by Rāma's companion (jester). Kauśika. We further come to know that Vālmīk's words have made the ladies, when they are on the bank of the pool of the hermitage, invisible to the eyes of men and thenceforward Sītā has been passing her day-time on the bank of that pool. *(Interlude)*

Sītā sits on the bank of the pool looking towards swans. She feels the breeze cold and so has put on a second shawl. This permanently perfumed heavenly shawl was presented to her by her friend Māyāvatī, the sylvan deity of Citrakūṭa. Kaṇva, a disciple of Vālmīki, and a chum of Rāma in boyhood enters the stage with Rāma, trying to entertain him by showing him the beauty of the forest. When Kaṇva as well retires to attend the evening prayers, Rama enters the pond to wash his eyes troubled by smoke. There he sees Sītā's reflection in water and faints not finding her. Sītā compelled-by the situation, embraces Rāma and he recovers. Rāma vehemently implores Sītā to appear before him. Sītā answers inaudibly. The distressed creature, Rāma, faints again. Sītā fans him with her shawl and again brings him to senses. This shawl is snatched away and recognised by Rāma. He honours it by putting it on and throwing his own away, which is taken hold of by Sītā. It being evening now, Sītā retires. Rāma is wondering over the incident when his jester arrives and relates to him the talk of Vedavatī and Tillottamā, overheard by him in the morning. Both think that Rāma has been played upon by Tillottamā. *(IV)*

In the morning Kuśa and Lava have been sent by Vālmīki to Rāma, to recite the Rāmāyana before him. A description of the boys by the jester makes Rāma interested in them. They are called and seated in his lap by Rāma. The jester says: 'The head of a non-Raghu seating himself on this throne falls broken piecemeal' and so Rāma lets them alight from the throne. They are perfectly unhurt. There is a talk about their parentage. Rāma begins to suspect them as his sons. *(V)*

Rāma hears Rāmāyana in an assembly. The twins recite the story up to the banishment of Sītā. They know no more. Kaṇva is called and relates further. When the identity of Kuśa and Lava is revealed Rāma faints together with Lakṣmaṇa and the twins. Vālmīki hastens with Sītā. All are brought to senses. Vālmīki admonishes Rāma severely and bids Sītā prove her purity. She addresses Lokapālas, gods, sages and the sun to be attentive and requests the Goddess Earth to bear witness to her chastity. There is a series of miraculous incidents. The Earth appears. She declares Sītā pure and vanishes. Sītā is accepted. Kuśa is consecrated as a king and Lava as Yuvarāja. (*VI*)

B. Sources

Kundmālā derives its material from two sources—(1) Vālmīki's Rāmāyaṇa and (2) Bhavabhūti's Uttararāmacarita.

A comparison of the outline of Kundamālā with those of Rāmāyana and Uttararāmacarita, clearly shows that in main points i.e., residence of Sītā in Vālmīki's hermitage, sacrifice in Naimiṣāranya and recitation of Rāma's story from the beginning, Dinnāga follows Rāmāyana. For other things (treated in Acts II to IV) he mainly follows Uttararāmacarita, with one great change—the bold omission of the sentiment of heroism. He has really compressed both his sources, Rāmāyaṇa and Uttararāmacarita, in a graceful homogenous dramatic identity. In Act V, he imitates the last act of Śakuntala to great extent.

(*a*) *Deviations from Ramayana*

The changes effected by Dinnāga are :—

(1) In the Uttarakāṇḍa,[1] Sītā merges into earth. Such a tragedy being forbidden by dramaturgical canons had to be avoided by dramatists.[2]

(2) In Rāmāyaṇa, the hermitage of Vālmīki is situated on the bank of Tamasā on the farther bank of Gaṅgā and so the river is to be crossed in a boat. A river and its crossing was a thing difficult to stage and so our poet places the hermitage on this bank of Gaṅgā. In this play Sītā does not appear to know that she has been left near Vālmīki's hermitage.

(3) In our play Rāma indicates that he was not checked by anybody while exiling Sītā (p. 109, ll. 3-14), but the thing stands otherwise in the Epic and in Raghuvaṁśa. See Notes.

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[1] This Uttarakanda of Ramayana is really an interpolation. This is the view of modern scholars and is perfectly acceptible. The eminence (माहात्म्य) of Ramayana mentioned at the end of Yuddha-Kanda marks the completion of the poem there. Thus this pathetic banishment of Sita, interesting as it is in its high pathos, is really un-Valmikiyan and consequently unhistorical. The absence of Sita's exile in the Rama-story in Mahabharata supports our assumption.

[2] Cp. Sah. III. 123 and VI. 16.

(*b*) *Deviations from Uttararamacarita*

As already remarked above, Diṅnāga's drama is an exact imitation of its prototype drama (Uttararāma.) minus the horoic sentiment and Bhavahhūti's[1] deviations from the Epic together with his elaborations. Our assumption will be clear from the following table :—

Uttararāmacarita	Kundamālā
Viewing the picture-gallery; Sītā's exile; her being entrusted to Gaṅgā and Pṛthvī. (*I*)	Sītā's exile; her being entrusted to Lokapālas, Gaṅgā, sages, sylvan deities, beasts of pray, rivers, mountains, female deer. (*I*)
Mention of the incidents of the period of separation; Śambūka's slaughter—a device to bring Sītā and Rāma together in forest. (*II*)	Mention ef the incidents of the period of separation; a march to Naimiṣāraṇya—a device to bring Sītā and Rāma together in forest. (*II*)
Rāma and Sītā in contact. (*III*)	Rāma and Sītā in contact. (*III* and *IV*)
Lava attracts the attention of Arundhatī, Kausalyā and Janaka. (*IV*) Lava's valour (*V*) Rāma almost recognises Kuśa and Lava. (*VI*)	Rāma almost recognises Kuśa ane Lava. (*V*)
A drama within drama; Sītā's acceptance. (*VII*)	A recitation; Sītā's acceptance; coronation of Kuśa and Lava. (*VI*)

The main points of difference from Bhavabhūti's plot and other innovations of Diṅnāga are :—

(*2*) Sītā's entry into Pātāla in Uttarakānda of Vālmīki's Rāmāyaṇa perhaps looms large over Bhavabhūti's mind and so he sends Sītā to the nether regions to pass her exile there. He thus heightens the pathos of the separation of Kuśa and Lava from their father, as they are separated from their mother as well after having been weaned. In Kundamālā Sītā passes her exile in Vālmīki's hermitage. Kuśa and Lava are with their mother. As in Rāmāyaṇa, they do not know her as Rāma's Queen.

(2) As already remarked the sentiment of heroism is eliminated.

(3) Diṅnāga introduces a viduṣaka in Rāma's tale.

(4) In dramas we generally hear of female-messengers (pratīhārīs) but our poet has chosen to make a mention of male-messengers only.

[1] Dinnaga perhaps disliked Bhavabhuti's liberties with the Epic, taking Uttarakanda as well as true history.

(5) Bhavabhūti puts the duration of Sītā's exile as 12 years; here we have it as ten years. (p. 122, ll. 2—6).

(6) Bhavabhūti's Kuśa and Lava do not seem to know that they are descended from the Sun, but in Kundamālā they know it. This is again a device to make Rāma recognise them more easily.

(7) In her pregnancy period Diṅnāga's Sītā did not know that she had two babes in the womb,[1] but Bhavabhūti's Sītā knew the thing (VI. 28).

(8) The way of Rāma's accepting Sītā is novel. See p. 159, ll. 5—10, or up till p. 160, l. 5.

(9) The Earth is invited by Sītā. In Uttararāma. Gaṅgā and Earth themselves bring Sītā. She does not come before them.

(10) The Śambuka-slaughter is omitted ; Rāma does not go to Pañcavaṭī.

(11) Tilottamā's tale has been wisely introduced.

Many innovations have already been shown while discussing the date. See Sec. 3 B (b) points 1—8and 11—15.

C. The Metre

The play has 15 metres in all. Only one of them (Aryā) is a jāti (जाति, मात्रा-वृत्त, *i.e.*, the metre which is regulated by the number of syllabic instants in each quater). All others are Vṛttas (वर्ण-वृत्त, *i.e.*, the metre which is regulated by the number and position of syllables in each quarter). In five anuṣṭubhs,[2] the poet does not follow the rule श्लोके षष्ठं etc. (see Appendix B). A glance at the above appendix will show the names of metres used and number of verses in each of them.

D. Prakrta

The Prakṛta of this play has many peculiarities. We here quote the observations of Śrī Paravastu Venkaṭa Rāmānuja swāmin M.A., Vizianagaram, a distinguished philologist. In his paper[3] on Kundamālā he remarks as follows :—

"The characters in the drama are few and those that speak Prākṛit are fewer still in number. The female characters, Sītā and Yajñavedi and Vedavatī, and the male characters, the Vidūsaka and a tāpasa, are the only ones that employ Prākrit ; but the amount of Prākrit in the drama is cosiderable. The whole of Act. II with a major part of Acts I, III and IV besides

[1] Cp. समान एष प्रसवः प्रेक्षितव्यः (15, 10). Nor does Laksmana know it. Cp. इक्ष्वाकूणां संततिः etc. (22, 7).

[2] See I. 16, 3 ; III. 2, 3 ; IV. 10, 3 ; 86, 3 ; VI. 9, 3,

[3] See Indian Linguistics Vol III, 1933.

considerable portions of Acts V and VI are in Prākrit. Unfortunately there are lacunae in the Prākrit passages wherever they happen to be considerably long and the readings of many an other passage are corrupt. But the passages that are free from doubt are considerable enough to enable us to form an idea of the nature of the language. The uniformity of dialect is also a favourable circumstance; all the characters employ only one dialect, the Sauraseni.

The chief peculiarities of the Prākrit dialect in the drama are the following: -mātra in represented by -matta although -metta occurs in a single phrase (§1). pūrva always appears as puvva (§2) but in puruṣa the u remains unchanged. t is as frequently lost as it is voiced (§6) and punar always appears as uṇa (even after anusvāra) and only once as puṇa (after anusvāra) (§6). l is frequently changed into cerebral ḷ (§11). jñ is always represented by ṇṇ, never by ññ (§16). kṣ always assumes the form kkh (§18). ny is always turned into ṇṇ (§20). ry is always changed into yy (§22). This last is not a sign of antiquity but only a local peculiarity. The Acc. pl. n. of stems in -a ends in -āiṃ (§24) and the Loc. Sg. of stems in -ā in -āe and not -āaṃ (§25). The Gen. Sg. of ātman is either attāṇaassa or appāṇaassa beside attaṇo (§30). The Nom. pl. and Gen. pl. of aham are amhe and ahmāṇam (§32). tava appears beside tuha (§33). The fem. of bhavam is always hodī (§29). dīsa appears regularly instead of dissa (§46) and kīsa instead of kissa (§2); kocci never occurs (§36). dṛś appears as dams always except once (§10), but grah appears as gahṇa (§44). The inf. of kr is kādum (§53) and indecl. part. of kṛ and gam are kadua and gadua, although gacchia is once found (§52). khu (khaḷu) never appears as hu (earlier) or kkhu (later) (§55). dāṇim always appears with final anusvāra and api as vi (§55). haddhī (with long final vowel) is more frequent than haddhi (§55). The particle āma, which is frequent in Bhāsa and Kālidāsa is strangely missing in the present drama. The above peculiarities show that the Kundamālā presents the normal Prākrit of the later dramas.... The Prākrit in the present drama has passed the stage of transition and presents the settled form of the 6th or 7th century, stereotyped by the grammarians. As is to be expected of a drama discovered in South India, its language shows some of the peculiarities of South India orthography, the chief of which are the representation of ry by yy (§22) and of the doubling of a consonant by a small circle placed before it (§10) which is usually represented by the sign for anusvāra."

E. Technical Remarks

Diṅnāga does not appear to have paid full attention to the canons of dramaturgy and traditional practice. In the first place the name of the play looks queer. Of the 28 classes of

plays[1] it belongs to the species known as nāṭaka, but its feminine name would suggest that it is a nāṭikā[2]. We shall further show that its usage भद्र-मुख (p. 116, l. 3) goes against the canons.

The sentiment of the play is pathos, which in our techniqne is called प्रवास विप्रलम्भ शृङ्गार and not करुण.[3] The nāyaka hero, (Rāma), belongs to the class धीरोदात्त.[4]

5. POET'S DICTION

A. His Choice of Vocabulary

The poet is fond of using most familiar and hence apparently easy words in their unfamiliar senses. These have almost invariably baffled the intelligence of the commentators and translators as yet. Bhaṭṭi's remark,

> व्याख्या-गम्यमिदं काव्यमुत्सवः सुधियामलम् ।
> हता दुर्मेधसाश्चास्मिन् विद्वत्प्रियतया मया ॥ (२०।३४)

which he has made about his own poem fully befits this drama as well. The remarks श्रेव वपुः काञ्चन-पद्म-निर्मित मृदु प्रकृत्या च स-सारमेव च (कुमार० ५, १०), and वज्रादपि कठोराणि मृदूनि कुसुमादपि (उत्तर० २।७) may also fairly apply to this play. The following words prove our proposition :—

परिकर्षति (3, 8), विषाद (7, 1), विश्रान्त (8, 5), प्रपद (8, 6), संपात (21, 9 etc.), दृश्यते (27, 1), महार्घ (45, 10), समुत्क्षिप्य (49, 10), रचित (54, 1 ; 58, 11), व्यवधाय (56, 6), तिलक (58, 11), सहाय (part of सहायिनि 64, 6), स्तिमित (65, 17), अद्य (71, 10), संपतित (71, 10), परित्यक्ता (72, 2), प्रणीत (74, 8), उपाश्रयन्ते (79, 7), संभावयामि (84, 3), वीक्षिता (85, 3), स्पृशति (10, 11 ; 103, 2), परिधानक (91, 4), प्रदर्शित (91, 9), पीन (107, 7),

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[1] Plays (दृश्य-काव्यs) are first divided into two classes—1. Rupakas and 2 Uparupakas. The first of these has 10 sub-divisions, and the other has eighteen. Kundamala is a nataka, a subdivision of rupakas. For a description of nataka see Appendix C.

[2] Natikas have feminine names, *e.g.*, रत्नावली. Natakas generally have neuter names; e.g., स्वप्न-वासव-दत्तम्, मालविकाऽग्निमित्रम्, विक्रमोर्वशीयम् (विश्वनाथ and रङ्गनाथ hold this as a त्रोटक, a sub-division of उप-रूपकs), अभिज्ञान-शाकुन्तलम्, मुद्रा-राक्षसम्, महा-वीर-चरितम्, उत्तर-राम-चरितम्, वेणी-संहारम्.

[3] In the introduction of ' A ' it has been called विप्रलम्भ-करुण-रस. This does not seem correct. Cp. Sahitya Darpana III. 204, 209, & 220—226

[4] The definition is

> अ-विकत्थनः क्षमा-वानति-गम्भीरो महा-सत्त्वः ।
> स्थेयान्निगूढ-मानो धीरोदात्तो दृढ-व्रतः कथितः ॥ (सा०द० ३।३४).

In the play itself, his ascetic friend Kanva recognises that his remarks are धीरोदात्त. (See p. 77, l. 19).

विलोक्यते (102, 9), मेन (103, 1), उपदिश्य (106, 7), असूच्यम् (107, 2), अन्तरेण (108, 2 ; 149, 2), ग्रहण, सीत्कार, वर्धयन्ती (p. 116, ll. 2, 6 &7), परिक्रामन्ति (120, 11), अव्यवहित (124, 12), परिणीत, आतिथेय (p. 125, ll. 1 & 6), उच्छ्वसित (128, 17), संक्रान्त (133, 3), अन्तिकाद् (132, 13), निष्क्रान्तम् (142, 7), आयुज्यमान (146, 9), अतिवाहयति (146, 10), अकृष्ट (149, 5), पात (151, 3), वोढुम् (155, 7), आमनन्ति (156, 5), अनुवर्तयन्ति (158, 2), देवा: 160, 12), त्रिधामा (165, 11).

The list is not exhaustive[1]. His use of लट् (present tense) to denote आशंसा (possibility ; cp. 5, 2 ; 139, 6 ; 140, 6) and the use of the same with पुरा to denote futurity (56, 8 ; 114, 13) present the same feature before us.

B. Fondness for Coining Analogous Words

Diṅnāga seems fond of framing fresh expressions analogous to ancient ones. Cp. महाहितम्[2] (29, 8), on the analogy of अत्याहितम्, परित्यक्ता (74, 2) on the analogy of विसृष्टा and अन्तर्भूता (161, 8) on the analogy of अन्तर्हिता. It may be here noted that this is a path which generally makes the person adopting it an easy prey to the blemish known as नेयार्थता and surely Diṅnāga has become such.

C. His Brevity of Expression

Another feature of our poet is that he is fond of using adjectives keeping the noun modified understood. Surely this brevity some times is a merit, and is sanctioned by rhetoricians[3]. For instance we may quote : ज्येष्ठ-(भ्रातृ-) वचनानुवर्ती (23, 2), अत्याहितं (कर्म) आचरितम् (29, 6), यथाऽभिमतं (वस्तु) प्रतिज्ञाय (114, 12), दूरं (स्थानम्) आरोपिताऽस्मि (155, 9), etc. But in many more cases it amounts to a defect. Cp. एनामपि भगवतीं (भागीरथीम्) आर्याया: etc. (24, 8), भगवती महा-प्रभावा (वसुंधरा) चित्त-शुद्धि etc. (150, 12), कर्तव्यतां केन (रूपेण) अर्थयसि (156, 1) etc. Perhaps Diṅnāga took a drama as more of a conversational thing than a poetical piece and hence he is profuse in using adjectives without nouns modified. Keen as our poet is for compression (vide his own remark p. 157, 3), we sometimes come across a word, a part of which could be easily omitted. Cp. चिरकालानुचर (162, 6) in which काल could be omitted easily.

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[1] A look at the various commentaries and translations of these words would give an idea of the pains that the previous commentators and translators took in presenting Kundamala before the public. In some of these the translators or commentators made mistakes for no reason.

[2] This may be explained otherwise as well. See Notes.

[3] Cp. विशेषण-मात्र-प्रयोगो विशेष्य-प्रतिपत्तौ Vamana V. 1, 10.

D. His Pet Words, Affixes Etc.

We find Diṅnāga fond of some words and affixes, which he often repeats. We here mention them with some examples of each:—

(1) मात्र—सीता-मात्रस्य कृते (6,2); उपालम्भ-मात्रेण विना (13,10); स्मरण-मात्रेण (19,6); श्रुत-मात्रेण (39,2); उत्तरीय–मात्रमेव (91,3); दर्शन-मात्रेणापि(93,16); आपात-मात्रेण (117, 10 & 12) etc.

(2) दीर्घ—संताप-दीर्घेण (48,9); दीर्घेण दीर्घिका-मारुतेन (73,7) etc.

(3) भाव—In the sense of 'a feeling': भाव–दोषात् (19,9); प्रकृति–निष्ठुर-भावानां पुरुष-हृदयानाम् (38, 7); भाव-बन्ध (107, 4); अनुरागा भावा: (108,4); पतिव्रता-विरुद्धेन भावेन (150, 6). These instances are not a peculiarity. His peculiarity is to use the word to form an abstract noun. He often adds it such with 'बाल.' Cp. विज्ञायमान-स्त्री-पद-भावानि (58,2); परित्यक्त-बाल-भावौ (45,6); आत्मनो बाल-भावेन (72,12). For repeated use of बाल-भाव see 112, 2 & 11; 115,8; 45,8: 121,8; 128, 1 etc. Cp. उपकरणी-भाव (उत्तर० ३।३।३).

(4) उपलक्षित—See 57,5; 97,12; 119,17; 128,9.

(5) √पत् and its derivatives, (specially संपात)—पात (151. 3), संपतित (71, 10); संनिपतित (46,10): संपात (21,9; 37,8; 62,11; 66,6; 85,5; 10, 4. 101.4: 110,2; 151,8).

(6) He avoids the usual अनु √इष् IV. Cp. अन्वेषयामि (28,5A; 66,17; 85,4); अण्णेसहि (70,9 Pkt.) has the same indication. Other forms are अन्वेष (28,5A; 95,5)and अन्वेषण (85,4; 95,18; 142,10).

(7) The poet delights in using Kṛdanta words without lengthening '*i*' of '*prati*', e.g., प्रतिहार (50,7), प्रतिकार (148,8). The former of these is available in the other form as well (Cp. 110,1; 111,10).

(8) The affix अन (तद्धित ल्यु or ल्युट्) active in sense. See Notes on परिधानक (91, 4); कला-दर्शनौ (112, 8) ; दारुणत्व-सूचन: (130, 3) ; माहात्म्य-विभावन : (120,4). In words like समीरण (90, 11) the affix has the same sense, but they are in general use and not a special feature of our poet.

(9) त (क्त) to form an abstract noun—जीवित (15,10); परिदेवित (20,15); प्रेक्षित (41,4); लज्जित (45.16); रसित (114,6); अभिक्रान्त (118,10); उच्छ्वसित (128,17); निष्क्रान्त (142,7). इष्ट (160,12) etc.

(10) The augment च् (तुक्) with छ—Cp. इवच्छाया (68,11), मध्येच्छायम् (84,6); एषच्छत्रम् (162,9) etc. The present manuscripts contain it in निकटं छाया (67, 9), a place where it is wrong.

E. Other Peculiarities

Some other peculiarities noticed are:—

(1) Diṅnāga sometimes uses Transitive verbs intransitively. Cp. अहमद्यापि नाऽऽसादयाम्यटवी-दिशा-मुखे (p.48, l.12) and अगममहमगाधे कानने त्यक्त-कामः (p. 49,l.12).

(2) There are words that would have been more suitable as adverbs and which have been used as adjectives by the poet. Cp. गिरयो मन्द-मन्दाश्चरन्ति (p.15 1,l. 3) and व्योम्नः पतन्ति कुसुमानि निरन्तराणि (p.158, l.5). The reverse of this as well is available. Cp. नादः पाताल-मूलात् प्रभवति तुमुलं पूरयन् व्योम-रन्ध्रम् (p.151,l. 2).

(3) Sometimes the order of words does not seem correct. Cp. न कथम् ? (p. 116, l. 11), which should have been put as कथं न ?

(3) Another peculiarity of our poet is that he sometimes uses शत्रन्त (present participles) in the sense of लट् (present tense, a finite verb), and sometimes in the sense of ण्वुल् (=अन, a suffix denoting agency). Cp. संवासयन्तः (=संवासयन्ति; p. 153,l.5) and गायन्तौ (=गायकौ or गायतः; p.193, l.1).

(5) There is peculiarity about the use of इति as well. Sometimes it appears redundant while at other times it appears missing as well.

(6) The play has certain words that look odd either in form or in sense, or in idiom. For example: नीवार-लता (8, 7), वीजन्ते (9,2); पूर्ण-दुःख-कारिणी (39,6); सलिलान्तरम् (55,12); कुसुम of a mango (83, 2), तपश्शरीराणि (124, 8); आयुज्यमान (146,9); अतिवाहयति (146,10); प्रतिनिवृत्त (155, 4) etc.

6. POET'S GRAMMAR

We have already remarked that our dramatist is well conversant with this science. But we still find some words which are not strictly Paninean. Words of this nature observed by us are: व्यवसितुम् (10,2), शब्दापयिष्ये (29,1), नमस्व (33,4), शब्दापयसि (41,5), संतप्यते (52,3), अवतार (53, 5 etc.), अवयय (53, 8 etc.), आकाङ्क्षमाण (66,16), आरोहे (120,11), स्वस्तिना (122,7), माल्य (146,3), कौसल्यामातः (159,5). Future may perhaps prove one or two of these as scribal errors. In these grammar has been generally transgressed under the influence of epic or eminent predecessors like Bhāsa, Kālidāsa and Bhavabhūti or of Prākrta literature. These do not disprove our statement in the beginning of this section. तिष्य-पुनर्वसुभ्याम् (137,12) has been found fault with but is correct.

The poet has used the prohibitive particle मा in four ways, viz., with 1. लट् (present tense), 2. लोट् (imperative), 3. लुङ् (aorist) and 4. with verb understood.

1. (a) मा[4] त्वमत्र स्थित: खलु........... मम हृदय-विभ्रममुत्पादयसि (chāya p. 103, ll. 7-11).

(b) मा त्वं वैदेहीम (इव) अलीक-मधुर-वचनैरस्मादृशं वञ्चयसे (chāyā p. 107, l. 6).

2. (a) सखि मोत्ताम्य समासन्नो रामस्य यज्ञ-दीक्षा-समयः (chāyā p. 44, l. 2).

(b) मा बिभीहि। राम-वयस्यः खल्वहम् (chāyā p. 36, l. 15).

3. (a) सखि, मा रोदीः। न ह्येष तपोवन-वासो वन-वास इति प्रोच्यते (chāya p. 74, l. 13).

(b) वत्से त्वरस्व। मा परिलम्बिष्ठाः। (p. 142, l. 6).

4. (a) निरनुक्रोशस्य पुत्रौ, मा चापलम् (p. 121, l. 2).

(b) See 1 (a) *supra*, if it is taken in the other way.

7. DINNAGA'S DRAMATIC ART

In this respect our pcet is difinitely superior to his predecessor Bhavabhūti, from whom he has generously borrowed every detail. He has wisely avoided the fatal mistake of narrating important events in long tiresome dialogues, indulging into elaborate descriptions which befit a poem only. The text is not long. There are only 138 stanzas ia the play, i.e., about a half of the prototype play. Thus it would not cover more than reasonable time on the stage. His language is generally free from long compounds and is easy. There is action and life in his play everywhere. Pathos, the sentiment of the play, is sustained throughout. There is no admixture of other sentiments as we find that of वीर-रस in Uttararāma., which is really more of a poem than of a play. The dialogues are exquisite and characterisation is effective. Rāma and Sītā are well-drawn. Lakṣmana who has been almost forgotten in Bhavabhūti has been here given his due share. Vālmīki, who was not unimportant in Uttararāma. has far greater importance here. The pride and bravery of Kuśa and Lava are not painted in details as in the prototype play, still the two remarks युज्यते कुशल प्रश्नः, प्रणामस्तु कथम्? and अप्रणन्तारः किलास्मद्वंश्याः (p. 116, ll.10 & 11) coupled with स्वाभाविकमवलेपं परित्यज्य (116.8) and परित्यक्तोऽस्मि कस्मात् तुल्यावलेपेन (119.7) reveal his fiery spirits.

8. STYLE AND GENERAL REMARKS

Diṅnāga is a very successful dramatist. He is a good poet as well but in this respect is far inferior to Kālidāsa, Bhāravi,

[4] This मा may be taken otherwise as well. It may be construed with some word understood say भव. See com.

Bhavabhūti etc. He lacks the fine finish and fancy of Kālidāsa, the elaboration and force of Bhavabhūti[1] and the humour of Śūdraka. We may call him a poet of the second order.[2] But then it should be clearly remembered that if he is ten degrees lower than the gifted poets he is no less than 25 degrees higher than a poetaster like Aśvaghoṣa, who has no diction of his own and really never claimed this title for himself.

Our poet is simple and consequently easily intelligible. His language is chaste and dignified. His prose is generally free from long compounds. Attractive dialogues in short and brisk sentences are his *forte*.

He has the charming simplicity of Kālidāsa, the baffling meanings of words of Bhāravi and the realism of Bhavabhūti. His characters are not ideal and ethereal like those in Kālidāsa. They are more realistic than even those in Bhavabhūti. Though our poet comes after Bhāravi, Subandhu, Bāṇa and Māgha etc., still he has wisely kept aloof from their artificialities which are all the more unsuitable for a play. He is surely fond of अनुप्रास (alliteration) and यमक (paranomasias)[3], but he never sacrificed lucidity for these artifices[4]. Another striking feature of his composition is that his prose is very rythmical[5] (वृत्त-गन्धि ; see Sāh. VI. 331). His figures of speech[6] are not as abundant and as

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[1] The elaboration has really no room for it in a play which must be finished in a limited number of hours on the stage,

[2] He is surely a medicore poet. See his defects in a subsequent sec.

[3] For definitions and details see Sah X. 3—8. For examples in our play cp. पदे पदे मे पद्मादधाना शनैः शनैरेतु मुहूर्तमार्या (8, 8), कल-हंसाः कल-गिरः (9, 3), निर्लक्षणो लक्ष्मणो (10, 3), आर्यस्य रम्ये भवनेऽपि वासस्तव प्रवासे वन-वास एव (11, 10—11), विजने वने (22, 13 ; 25, 5), दिवसावसान-सवनाय (29, 12), संग्रामे रामे (29, 15), श्वापद-भवने वने (15, 8), स-जल-जल-धर-ध्वनित० (60, 14), दीर्घेण दीर्घिका० (73, 7), दिवसावसान-वेला (94, 9). Alliteration is abundantly found everywhere. P. 53, ll. 1—4 & 7—10 ; p. 151, ll. 2—3 ; p. 154, l. 5 and p. 160, l. 13 may serve as examples.

[4] His desire for similartity of sound has in one place let him into wrong path. Cp. बाहु-युगलेन पृथिवीं हृदयेन पृथिवी-दुहितरमुद्वहन् (106, 4—6) is repulsive to good taste.

[5] Cp. सीता सारथिर्लक्ष्मणश्च (4,1), इत एवाभिवर्तते (67,1;117,8; Cp.133,5 as well), अहो धीरोदात्तोऽयमुपालम्भः (77,10), उच्यतां यद् विवक्षितम् (77,11), इदमनन्य-तपोवन-साधारणं (80,2), किं पुनः कोप-भीषणः (109,6) नायकौ राम-लक्ष्मणौ, तौ क्लेश-भागिनौ, किं नीता त्वया सीता, (138,9—11), मया मन्द-भाग्येन (138, 12; cp. 142, 1 as well), कण्वोऽनुयोक्तव्यः, सौमित्रे कण्वमाह्वय (both on 139,7), कण्वोऽयमार्य संप्राप्तः, इदमासनमास्यताम् (139,14 & 15). See notes on these.

[6] People not interested in the figures of speech will also enjoy poetry in these,

attractive as in the choice muses of India, still they are not wanting. The moon is a favourite standard of comparison with the poet. Cp. शरच्चन्द्र-निर्मल (6,2), -असित-पक्ष-चन्द्र-लेखेव (42,4), शारद-चन्द्र-किरण-राशि परिपाण्डुर (73,9), चन्द्र-धवल (74,6), जानकी भगवती त्वया-द्य सा चन्द्रिकेव शरदा विशोधिता (159,3), चन्द्र-गौर (162,9). We find the trees and animals as well used as standards of comparison. Cp. आर्द्र मृणाल-कोमल-तनोः (2,3), हरिणा यथा (36.2), निदाघ-मास-लतेव (40,17), कलहंस-विभ्रमः (58,7), किसलय-सुकुमार (63,1), हरिणेक्षणा (92,3), पङ्कजाक्षी (102,6), तन्तव इव सुकुमाराः प्रच्छन्नाः पद्म-नालस्य (108,5), तोरण-स्तम्भावस्थितौ मङ्गलाङ्कुराविव (111.12), उच्च-तरौ शाल-तरू इव (112,2). Colours have been described as तरुणारुणांशु-कपिला शम्भोर्जटा-संततिः (2.4), मरकत-हरितानामम्भसाम् (52,4), राम-श्यामौ (35,6). नव-मेघ-स्निग्ध-श्यामलः (103,7). The cloud supplies a simile for sound as well. Cp. स-जल-जल-धर-ध्वनित-गम्भीरेण (60,14). Human life as well supplies material for similes. Cp. जननी-कर-स्पर्श-सुख-शीतल (7,8), अध्वनीना इव(68,11), प्रणय-कोविदस्येव (91,2) Forest conflagration and the submarine fire have also been utilised (108,7 & 11). There are beautiful metaphors as well. Cp. तरङ्ग-सर्प (2 ,2), वचनीय-कण्टक (15, 10), बाहूपधान (89, 9), नरेन्द्र-मधुकर (104, 2-4), अम्बुराशि-रशना (153, 2), विन्ध्य-कलशौ पयो-धरौ (154. 6), जन-वाद-वारिद (159,2), त्वद्दर्शनेन विधिना (165, 6). There are numerous graceful poetical fancies as well. See ज्वालेव (2, 1), सख्येव (2, 3), तव सभाजन-काङ्क्षयेव (7, 6), चरण-सपर्यामिव कर्तु-कामया (54, 7), दुर्विन्यस्तैः खुराग्रैर्विषम-परिसरात् (100, 4), असतीव वारिणि (102, 5), भवनस्तम्भानामन्यतम इव (103, 11), कन्दर्प-दारकाविव (112, 2), बद्धानन्दाः...वेलावनानि (142, 1-2). There are some examples of other ornaments as well. We have a 'corroboration' (अर्थान्तर-न्यास) in प्रणय-सुलभाः संपदस्तद्विधानाम् (162, 12). To illustrate an 'illustration' (निदर्शना) we may quote इयमपि कुरुते तरङ्ग-मध्ये भुजग-वधू-ललितानि कुन्द-माला (54, 3-4), and नास्ति दम्पत्योर्मम विरह-सम उपदेश-निपुण उपाध्यायः (75, 12). The 'exemplification' (दृष्टान्त) is exemplified in भुवनमभितपन् etc. (109, 13-14), नालं हि तेजो etc. (111, 3-4), विमृश्य किम् etc. (118, 1-2), and व्रजति हिम-करोऽपि etc. (121, 8-9). There is 'peculiar causation' (विभावना) in तत एव पूर्ण-चन्द्रान्मेऽशनि-पातः (30, 2) and मया तु मन्द-भाग्येन etc. (142, 1-1). We find Daṅdin's ललितोपमा in पितामहस्य महत्त्वमधिक्षिपन् (104, 6-8).

It has been remarked above that we find realism in this dramatist in marked degree. Some examples are: समादिष्टोऽहमार्येण, अथवा स्वामिना etc. (5, 10), अहो मेऽधन्यत्वम्! किम् etc. (113, 10-13), न हि तथाऽन्यासक्ता पत्युर्दुःखमुत्पादयति स्त्री-जनस्य यथाऽन्यासक्तः[1] (115, 1-10), अति-महिते ऽपि स्व-मण्डने etc. (19, 12), सपत्नी-जन-निःश्वासानुपविद्धे राम-वक्षः-स्थलेऽति-चिर संभाविताऽस्मि (43, 22-24), क एष यो युवाभ्यामेवं प्रेक्षितः (144, 16). There

[1] The text, as available, has this sentence with a slight different arrangement of words.

is real life in remarks like भोस्त्वं किं विषगगा:?...त्वं परिहीयसे (119, 14-16) भो राजन्...श्रातिथेयम् (125, 4-6). The maxims and moralizing also have human touch. Cp. नरपति...निवारणीय: (109, 11-12), श्रापातरुद्रांत्रेण ...चेत: (117, 12-13), यां यामवस्थामव० etc. (122, 16-19). The rebuke administered by Vidūṣaka to Rāma is worthy of notice (107, 6). There is real pathos in the remark त्वमति-प्रवत्तेन etc. (108, 7—109, 2). Rāma's religious-mindedness has been well borne out by यद्यपीयं (56, 3), न युक्तं मम (129, 2) etc. His animals are sympathetic like those of Kālidāsa. Cp. एते रुदन्ति etc. (21, 1—4). The poet has well portrayed Rāma's pitiable condition by तृषितेन मया etc. (98, 1—2). There is good humour in the congratulation जयतु महा-राज: पुत्र-जन्मना (141, 4), which the ascetic lads Kuśa and Lava offer to their unknown father Rāma, on their own birth. Like the Mādhavya of Śakuntalā, our Vidūṣaka as well cuts joke at the hermits in the words उद्दण्ड-दण्ड-धरा: etc. (110, 7). He again entertains the audience by his peculiar way of counting up to ten (121, 13—122, 6). 'सम्यगुपलक्षितम्' is a pet expression of the poet[1]. In the plays in our modern dialects we sometimes find a phrase or sentence repeatedly uttered by some particular character in a special tone and which thus excites laughter among the audience. For instance we may quote 'यही तो मैं भी कहता हूं' put in the mouth of Dhṛtarāṣṭra in Hindi Mahābhārata. This remark put not less than thrice in the mouth of Rāma perhaps serves the same purpose. We sometimes find a very slight tinge of love poetry as well. Cp. शयन-मध्य-सखी (17, 2), कदा बाहूपधानेन etc. (89, 9—10), परकीयेणोत्तरीयेण प्रणय-कोविदस्येव जनस्य etc. (90, 16—91, 2), धूते पण: etc. (92, 1 4), अविदित-मनुसृत्य (94, 1—4), साहसिक (94, 6). The play, brief as it is, furnishes a graceful picture of life in hermitages and forest scenes. Diṅnāga is fond of ponds abounding in lotuses and swans in its transparent water (33. 6; 75, 10; 84, 5; 102, 5—6). The ascetic-girls appear to be present before eyes (34, 4—5). Ladies in the hermitages adorn their ear with leaves (see कर्णपत्र 116, 6). Mangoes are laden with abundance of blossoms (83, 2). There are graphic descriptions of evening in the play (21, 7—9; 26, 13—27, 4; 99, 1—100, 5). The moon has not been forgotten (68, 9—69, 2). The grandiose also finds place in the play here and there (Act VI, from, p. 151). There are descriptions of awe-inspiring noise, moving mountains and the surging sea (151,1—152, 2). There are voices in the atmosphere (152, 5—153, 2; 158, 8—10). There are things like the opening of the nether region (पातालोद्भेद), showers of the blossoms and beating of drums in the atmosphere (154, 1—2, 158, 1). The play has a beautiful stotra

[1] See 57, 5; 97, 12; 119, 17, and 128, 9.

(154, 3-155, 3). The music in जयति दशरथ: etc. (158, 9—10) is simply wonderful. The play furnishes an example of reiteration in speech (तिलोत्तमा सिलोत्तमा 97, 7). There isone युग्म as well (137, 6—2). The play abounds in सुभाषितs. (See Appendix F.). The tribute paid toViṣṇu's tale (132, 3—4) applies to this play side by side.

As already noticed, in Kundamālā we find many an instance of imitation with eyes shut or tame imitations. But there are places where the poet has shown good judgment as well. In Uttararāma. Kausalyā and Janaka find affinities with Rāma and Sītā in Kuśa and Lava[1]. The description is most natural and brings credit to Bhavabhūti's skill in depicting human mind. Diṅnāga has skilfully imitated this scene. The chamberlains, old people as they are, see resemblance with Rāma and Lakṣmana when boys, in Kuśa and Lava (115, 2—10). We here find some amplification as well as a remembrance of Daśaratha has also been introduced here. But Diṅnāga has shown wisdom in not making chamberlains talk of affinities with Sītā's features.

It may be here noticed that whenever Diṅnāga thinks he has made great improvement or introduced some novelty (i. e., he is original) he makes some character express his appreciation of that special feature by an exclamatory remark like अहो उदात्त-रम्य: समुदाचार: (126, 13), अहो संक्षेप: (137, 3) and अहो उदात्त-शालीन: प्रतिग्रह-प्रकार :. (159, 19). But whenever his description is graceful but an imitation of some predecessor, we do not find such remarks. Cp. नियतं मध्यमाम्बा निन्द्यते etc. (136, 5), which is an imitation of the proto-play.

A glance at the Appendices D and E will give an idea of Diṅnāga's flora and fauna.

9. DEFECTS

A. Defects of Expression.

The style of our dramatist is chaste and his expression dignified as remarked already. Certain defects of idiom[2] noticed by us are as follows :—

(1) स्त्रीत्युज्झितेत्यशरणेति (25, 3). This is कष्ट-विसंधि.

(2) The description of Sāma-chants in the noon (53, 3—4). This is विद्या-विरोध.

(3)तिलकम् (58, 11). The neuter here is अप्रयुक्त.[3]

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[1]See अहो न केवलं दर-विकसन्नीलोत्पल०......पारिप्लवं धावति (४।२२ ; पृ० ११६, प० ५—पृ०११७, प० ७).

[2]Most of the points shown here have been treated in Notes. For explanations of rhetorical terms given here see Sahitya Darpana VII.

[3]This remark will hold true with our interpretation alone; not otherwise

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(4) आ-पाण्डरेण (84, 12). This is प्रसिद्धि-विरोध.

(5) बाहु-युगलेन पृथिवीं etc. (106, 3-4). This is repulsive to good taste.

(6) भद्र-मुख: (116, 3). This is विद्या-विरोध.

(7) संबन्धिन: (117, 13). This is विशेषेऽविशेष or अवाचकता[1].

(8) पशुपति-मस्तक-केतक० (121, 9). This is प्रसिद्धि-विरोध. Candrāloka calls it विद्या-विरोध.

(9) विलोक्य तां तां च गतं कुमारम् (121, 18). This is अविशेषे विशेष or अवाचकता.

(10) वाल्मीकिर्मुनिरुत्तम: (140, 6). Vālmīki is assumed to call himself 'an excellent sage', in his own composition.

(11) लवण जलधय: (152, 1). Here लवण looks redundant. This would be अधिक-पदता.

(12) उदनिधि-सलिलै: (152, 2). A pronoun should have been used instead of उद-निधि, as we already have जलधय: in the preceding line.

(13) यत्स्थान etc. (155, 8). This is अभवन्मत-संबन्ध.

(14) छाद्यते (159, 2). We have past tense विशोषिता in the next line. छाद्यते should have been छादिता. This is प्रक्रम-भङ्ग.

There are other defects of expression as well, viz,

(1) We often come across repetitions of words and phrases, some of which are in very close proximity. Cp. व्यक्तम् (67, 10 and 68, 2 separated by three lines only), शोकाऽऽवेग-बलात्कारिता (66, 4; 87, 2; also बलात्कार (61, 2), तापं or (आतपं) नीत्वा (68, 10 & 14), प्रसाद (102, 5 & 8 in the same stanza), आपात-मात्रेण (117, 10 & 12), महीपति (in VI. 2 & 3), पृथग्जन (146, 8; & 147, 1 with the intervention of two lines only). Only 5 lines of p. 149 (ll. 8—12) have repetitions of three words शान्त, आरम्भ, and प्रवृत्त. We find किल thrice in twe lines (113, 3 & 5).

(2) We sometimes find versefillers as well cp. किल (I. 10), तु (VI. 19), अपि (VI. 35).

People have found fault with certain words as संस्थातुम्[2] (4, 7), तिष्य-पुनर्वसुभ्याम् (139, 12). They were wrong and have been refuted by us in our Notes.

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[1] This is called अन्यार्थता by Vamana. See II. 1, 12.

[2] Vamana has found fault with संस्थित only and not with all the formations of सं √स्था. Surely संस्थित has been much used in smrties in the inauspicious sense and in the classical literature as well, as exemplified by us.

B. Other Shortcomings

A short work as Kundamālā is, it has several inconsistencies and repeatedly betrays the carelessness of the poet. There is a large number of references in this play which are inexplicable by the work itself. Some of these we have already shown while treating the date of the poet and they may be seen there. We may further remark that the poet is careless in chronological order. Cp. रघु-सगर-दिलीप० (p. 30, l. 14) and शत्रुघ्न-लक्ष्मण (p. 134, l. 2 and p. 135, l. 4). Rāma is known as an incarnation of Viṣṇu to Lakṣmaṇa, Bādarāyaṇa and probably all other disciples of Vālmīki[1]. Under the circumstances Lakṣmaṇa and Kaṇva should not feel sorry for Rāma's condition,[2] as no body can ever feel the state of Almighty Viṣṇu as pitiable. Again Rāma who had heard वाल्मीकिना... लङ्घनीयः (p. 131, ll. 5—9)[3], should come to know after hearing the recitation of Rāmāyaṇa from Kuśa and Lava, that he himself was an incarnation of Viṣṇu. There are certain passages that show poet's forgetfulness. Sītā had heard Rāma's message दारान्तराऽऽहरण-निःस्पृह-मानसस्य यागे तव प्रतिकृतिर्मम धर्म-पत्नी (p. 16, ll. 3—4), still she only says आर्य-पुत्रस्य हृदये प्रभवामि न पुनर्हस्ते (p. 44, l. 10). इतो नाति-दूरे-महा-क्रतुरश्व-मेधः प्रवर्तते (p. 46, l. 9) is inconsistent with इत आत्यन्त-विप्रकृष्ट देशे परित्यक्तायाः सीताया आगमनं न संभाव्यते (p. 55, ll. 11—12). Tilottamā is spoken of as come to Vālmīki's grove for the recitation of Rāmāyaṇa (p. 70, ll. 4—6), but has no part in the least in the recitation (Act VI). This is really a blind imitation of भगवता वाल्मीकिना स्व-कृतिमप्सरोभिः प्रयुज्यमानाम् (उत्तर० ७; पृ० १६२, प० ७). The poet has not made Rāma declare that his brothers have no progeny and really the poet had no ground to do it; still he makes Rāma remark 'उत्सादितं मया चिर-कालाविच्छिन्नं रघु-कुलम् (p. 65, l. 12). आ-पाण्डर (p. 84, l. 12) and its synonym पाण्डर (p. 102, l. 7) appear nothing but blind imitations of Bhavabhūti. Diṅnāga, eager to imitate Bhavabhūti's repeatedly used विकर्तन-कुल-कुमार[4] substitutes the familiar words इक्ष्वाकु for the difficulty word विकर्तन, according to his love for familiar words but he forgets that Kuśa aud Lava do not know their pedigree. His singular in सर्प, जीवतु, तपस्वि-तनयः and अवतरतु (p. 133. ll. 2—4) is wrong. He shows his bad judgment in making Kuśa and Lava announce Vālmīki's private directions to people and which thus pass on to Rāma (p. 113, l. 9—p. 114, l. 10). We have tried in our Notes and Time Analysis to justify the poet in some of his statements.

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[1] See 23, 10; 67, 10 and 131, 7.

[2] Cp. 11, 5—11; 19, 9—10; 50, 6; 52, 1—2; 76, 10—12 etc,

[3] Cp. 132, 3, as well.

[4] Uttara. V. 10—11; 129, 20 and VI.; 140,3

10. SOCIETY AS DEPICTED IN THE PLAY

The poet has tried to paint the social conditions of Rāma's age but as usual many things of poet's own times have unconsciously crept into the play. Sītā's vow of offering a Kunda garland every day to Gaṅgā shows the custom of मनौती prevalent (32, 9—13). Other rivers are held as a substitute of Gaṅgā, when the occasion demands it. Rāma, Sītā Kuśa, Lava—all people of the royal family observe usual religious rites daily and regularly (101, 8—11; 59, 8; 94, 9; 131, 9). All the three 'savanas' are observed. Agnihotra is done both the times. There is regular Sāma-chanting in hermitages. Lady hermits probably resided at some distance from male-hermits (37, 8). People have domestic deer (6, 6). The slaughter of a tame animal was held detestable to extreme. Slaughter-places were perhaps distant from habitations. Polygamy was in practice (16, 3 and 6—10; 134, 9), mostly in kings, but there were people like Rāma who hated it (16,3; 43, 22—24). Brahmachārins of different castes cannot be distinguished by dress. Child-marriage is also reflected. (See क्रमः...आश्रमः etc.,125, 8). Youngers are obedient to elders (28, 8: 117, 1). People are averse to the third stage of life (वानप्रस्थ आश्रम, 120, 11—12). Brāhmaṇas are held high (152, 6). Even kings do not wish a salutation from them (119, 11—12). Cows are esteemed highly and their welfare is keenly sought after (152, 6; 166, 2). A grown up anchorite is seen unable to speak Samskrta (48, 2—49, 6). Parents smell the head of children (116. 5—6; 128, 18), and kiss and embrace them (116, 5—6). Guests are welcomed warmly (125, 4—6); they in their turn embrace the host (120. 9). Ladies are generally very bashful. They would not like to be exposed to the sight of strangers when plucking flowers or taking bath (71, 12—16). They would have a veil before strangers (29, 5). Royal ladies remained behind the curtain (133, 13—14). Rāma, Lakṣmaṇa, Sītā, Vidūṣaka—everybody moves barefooted even in summers (56, 5; 33, 3; and उपरिष्टात् पदाङ्गुलि-त्रयमपि निर्दिश्य 122, 3). The perfect satisfaction and welfare of the subjects is eagerly sought after by kings. It is through the sermons of the sages that people in general attain bliss (110, 8—111; 4). They have superhuman vision and nothing is unknown to them' when they desire (31, 12—14; 148, 14). Their intellect is at its best when they are in meditative trance. A householder can perform a sacrifice together with his wife only. Gṛhya-saṃskāras like पुंसवन, जातकर्म, उपनयन are observed. The royal palace has a statue of Daśaratha (20, 9)[1]. Various points treated before

[1] This seems imitated from Bhasa's Pratima Nataka.

when discussing the date and the religion of the poet also reflect upon the social conditions.

11. TIME ANALYSIS

The scene of the first act is put in a summer evening[1].

The second act describes a period ten years later than the first act (cp. p. 121, l. 13—p. 122, l. 6). Kuśa, Lava have been born and bred (p. 40, ll. 2—4, p. 45, l. 4). Two hermit-girls, one of whom is Vedavatī have a brief talk and then there is an interesting conversation between Sītā and Vedavatī. The march of the people of the hermitage (including Sītā, Kuśa and Lava) to Naimiṣāraṇya on the same day suggests that the scene is laid in the morning after the morning ritual. All these considerations together with Sītā's taking a seat under the Sāla tree (p. 38, l. 2) suggest the scene at about 8 or a bit later in a summer morning. To decide the interval between the second and the third acts is a difficult problem. Naimisāraṇya was 'not far from Vālmīki's hermitage' for a sage (p. 46, l. 9). To the despairing Rāma Vālmīki's hermitage appeared 'a very remote place' from Naimiṣāranya (p. 55, l. 11). To have consistency in both these apparently contradictory statements let us put the distances at some 40 miles[2]. If so the people walking on foot might have taken some three or four days to cross it[3]. Thus these two acts are separated by at least one day or three or four days at the most. The traditional summers are the season[4]. The scene of this act ends a few minutes after the noon[5]. Before this noon we have an expression of the feelings of Rāma and Sītā, which itself was preceded by Sītā's plucking of Kunda flowers and her wreathing the garland with good pains. Rāma and Laksmana came across this garland after some journey so the scene might be presumed as begun at 9 or a little later in the morning.

The scene of the fourth act comes not later than ten days after the previous scene. Certain sages perhaps resided perma-

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[1] For reference to evening see 21, 7; 26, 13; 28, 2; 28, 11; 29, 12. The desire of a lady advanced in pregnancy to take bath in the evening (8, 2) suggests summers. This is further supported by the statement 'shade delights heart like a friend' (in the evening, as we know; 9, 4).

[2] We do not lay any emphasis on the assumption. Surely it has no secure basis.

[3] It should not be forgotten that the party had aged peoplae, children and ladies as well.

[4] Cp. संतापदीर्घेण ग्रीष्म समयेन (48, 4), न पुरुषा भासो निदाघार्चिषः (67 ,7) नीत्वा मध्यं-दिनाऽऽतपम् (68, 10) and मध्याह्नार्क-मयूख-तापमधिकम् (68, 13).

[5] Cp. परिसमाप्त-माध्याह्निक-कार्यम् (66, 15), and अये ! अतिक्रान्तो मध्याह्नः etc., (68, 9).

nently in the Naimiṣa forest, with their disciples. Many other invited parties had presumably reached there before Rāma. Their ladies had been using the lotus-pond freely. Then arrived Rāma with a great retinue, perhaps a day or two before Vālmīki, Now the people in Rāma's train used to pass the way of the lotus-pond and so the ladies now felt great scruples in going to it. On Vālmīki's arrival all the ladies assembled and put their difficulty before the great sage. He rendered them invisible to man's eye on the pond. It was six days after this event that Vedavatī and Yajnavatī have the talk mentioned in the Prākrta-Interlude. The old old summers are the season. They could not change within some ten days[1]. The scene is laid in the afternoon.[2]

The following scene (Act V) is laid on the next day in the morning[3]. It does not occupy much time.

The next scene (Act VI) follows the previous scene after a very brief interval and perhaps finished before noon.

12. THE CHIEF CHARACTERS

Rama. He is the hero of the play. He belongs to the type known as Dhīrodātta[4]. He is the seventh incarnation of Viṣṇu, but he himself is unaware of this fact (p. 132, 1 3), though the thing is known to Lakṣmaṇa, Bādarāyaṇa etc. (surely through poet's carelessness). He is whole-heartedly devoted to his wife (11, 10—11; 16, 1—4; 38, 11; 51, 1—8; 63, 11—12 etc.), still he attaches no importance to her in comparison with the reputation of his family (6, 1—3). Poet's carelessness reflects itself on his character. Cp. कस्मिश्चिद् वनोद्देशे परित्यज्य (6, 5). He held his father's command as the most important thing in the world (150, 2). He is through and through religious-minded and will not swerve an inch from his duty. Though nominally the head of an aristocracy his reign is really a perfect democracy. He will banish Sītā to appease his subjects. He will look after the four castes and the four stages of life, quite unmindful of his personal sorrows. He will not himself perform even the smallest infringement of duty. He will not smell the kunda-garland, woven by even her dearest Sītā, as it has been offered to the river-deity (56, 3—4). He will not hear about ladies other than Sītā (96, 12—13). He has highest regard for asceties and things of penance-groves (78, 5—10 ; 110, 2—3 ; 110, 8—111, 4). He is very polite and dignified in deportment (121, 4 and 159, 10). He is controllable

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[1] For further referenees see 72, 6—8; 73, 3—7; 80, 3—4; 83, 1; 84, 1; 92, 9—10; 99, 2.

[2] See 94, 9: 95, 15. Slokas 23—25.

[3] Cp. 102, 4; 101, 10 & 101, 4.

[4] For definition see Intr. p. 25, for. 4.

by his ministers even when terrible with indignation (111, 9—14). His modesty and sense of propriety do not allow him to give an ear to Kaikeyī's censure (136, 5—6). He would not like to hear a description of youthful tendencies (135, 11). His devotion for his preceptor Vālmīki is unique (46, 11—12, 50, 4—5; 159, 7; 165, 6—9). His virtuous conduct and high sense of duty are duly recognised by all sages, including Vālmīki and they respect him highly (29, 15—16; 30, 6—7; 76, 2—8; 101, 11; 147, 8—9). His emotions on seeing Kuśa and Lava have also been depicted well by the poet (117, 7—132, 8). He regularly performs daily ritual (111, 8—11). He is grieved if some Brāhmaṇa bows down before him (119, 12).

Sita. She is an ideal wife—an incarnation of feminine excellence. She is proud that her husband is a just ruler and an ideal king, not allowing false ideas of mercy to screen his sense of duty (निरनुक्रोश, 62, 2) and should continue such throughout his life. Even when her calamity makes her desperate she would not like to criticise her husband (18, 2; 38, 13—39, 2). Likewise she would not let her most sympathetic friends criticise her husband (42, 8—44, 10). When banished she would have fain committed suicide but for the consideration of the continuity of her husband's family (15, 6—12). She is in greatest trouble but her nobility of spirit checks her from committing suicide even afterwards (37, 10—12; 40, 8—10). Everybody in the hermitage, knows that she refers to her husband as निरनुक्रोश (42, 2; 127, 11—128, 2). She is never negligent (22, 4). Even in the moment of her greatest calamity she would warn her husband to be careful to his duty and would request Lakṣmaṇa to be careful about his brother (17, 13—15; 19, 12—20, 4). Even in her greatest trouble she can appreciate the good qualities of Lakṣmaṇa (23, 2—4). She is expert in wreathing garland (32, 1, 55, 1; 60, 2). She is regular in Sandhyā etc. (59, 8—60, 2; 94, 9). The shame of being abandoned pinches her more than the abandonment itself (40, 2). Excepting Kuśa and Lava, everybody in Vālmīki's hermitage knows her past history. Vālmīki calls her वधू while others address her as देवी. She is perfectly alive to the facts of worldly life (13, 10—12; 16, 6—10; 18, 5—7; 61, 8—62, 8; 14, 4, 16; 19, 12—20, 2). She has greatest regard for her mothers-in-law and is careful about her attendants (20, 11—13). She always admires Lakṣmaṇa (17, 9—11; 23, 2—4; 160, 2—4). Her acceptance by Rāma gives her a new life (161, 2—4).

Laksmana. He was perfectly sub-servient to Rāma throughout his life. Reluctant as he was, he had to take Sītā to abandon her into the forests, at the words of his brother whom he felt a hard master in this matter (5, 10—11; 12, 4;

18, 9)—Sītā an object of his equal devotion and whom he had served with equally great care throughout his life (10, 3). He feels most for Sītā, hates his action from heart (6, 5—6; 49, 10—11; 138, 1; 159, 11) and even curses his own life (20, 15—16). The miserable condition of Rāma is not less painful for him (11, 8—11; 50, 6; 52, 1—3 etc.) His unparalleled devotion has endeared him most to Rāma and Sītā and they can never reject his request (17, 9; 22, 9; 162, 4).

Kusa and Lava. They are true Kṣattriyas. Inspite of his mother's exhortations Kuśa did not feel inclined to salute Rāma, who was no superior to him being a Kṣattriya. Unlike him Lava is ready to salute the king at the bidding of his mother. Vālmīki has been their guardian and preceptor and they know nothing of their father (whom they have not seen since their birth) except that his name is 'Niranukroś'a' and he is alive. They know that they belong to the Solar race of Kśattriyas. Even Kuśa is perfectly purged of pride by only a sight of Rāma. Both have learnt Rāmāyaṇa upto the exile of Sītā, which they recite before Rāma, Lakṣmana and a full audience. They do not know whether or not the poet has composed further. They do not know the name of their mother. They think there is no lady Sītā by name in their hermitage. The gestures of Rāma and Lakṣmaṇa when hearing Rāmāyana suggest them who they were. Previously they knew Rāma as the king of the land but did not know his name. They congratulate their father on their own birth (141, 4). When they recognise their father, whose sight they had been coveting most they faint due to excitement. They are accepted by their father and coronated. In the fifth act Rāma mistakes them for Brāhmaṇa students.

Valmiki. This great sage is the most important figure in the play. The scenes of all the acts have been laid either in his hermitage or quite adjacent to it. It is really he from whom all action emanates and who transforms the evil into good. He is an old friend of Janaka and a chum of Daśaratha (31, 18—19). He confers success on the rites of the Raghus. Rāma is his disciple (159, 7; 165, 9; see also 143, 7—9 and Kaṇva below) and so he treats Sītā as his daugher-in-law (वधू). He chides Rāma very severely (145, 1—147, 4). Also see 'Rāma' above.

Kanva. He is perhaps the ablest among the disciples of Vālmīki. He appears to have been a class-fellow of Rāma in his childhood (77, 6—9). He is greatly interested in Rāma and is his well-wisher (76, 10—12; 142, 1-2). He entertains Rāma by showing him the grandeur of the Naimisa forest. He knows the whole of Rāmāyaṇa and recites the portion unknown to Kuśa

and Lava before the audience. A sight of Rāma with Kuśa and Lava simply charms him (139, 10–13).

Kausika. The Jester. This regular figure of Saṃskṛta plays ignored by Bhavabhūti, has been reinstated in his place by Diṅnāga. He is Rāma's companion from boyhood (106, 8). He cannot tolerate Rāma continuing in that sad plight (105, 7–11). He feels uneasy to hear something undesirable regarding Rāma (96, 2-8). Like Lakṣmaṇa, he also deeply feels that great injustice has been done to Sītā (108, 7—109, 2). Rāma has great regard for him and would allow him to discuss even his private affairs (106, 7—9). He being a true well-wisher of the king exhorts him to proper action at times (119, 14—16; 125, 4—6). Sītā can rely upon him to look after her distressed husband (64, 13—65, 4). He passes jocular remarks upon ascetics (110, 5—7), a thing which we find in Mādhavya's remarks in Sakuntalā. He is shallow-hearted (96, 2—8), a general characteristic of his class. He is full of self-admiration (98, 11). He makes the audience laugh by his queer gestures (121, 13–122, 1). The characteristic foolishness has also been depicted (126, 15).

13. THE PRESENT CONDITION OF THE TEXT

A. Text full of Scribal errors

That the text is corrupt and sometimes broken is evident from the following observations :—

(1) The Prākṛta portion of the text is very corrupt. A fair idea of the fact may be formed by seeing the concerned foot-notes below the text of our edition. A few specimen are : सोंति एत्तिश्रा (19, 11), श्रंदेस श्रसलाका ति गां मि मि (27, 5) ; देहवितोनलि (27, 9) ; परित्ता श्र श्र भिदेर्हित्त (27, 13) ; उच्छ्राए (32, 12) ; इंहवहंति and श्राश्रौं (37, 1) ; संभरगोंश्र (37, 3) ; एश्रस्स etc. (39, 1) ; संदेरस्स (41, 19) ; दिउणविद्दारं श्रास etc. (74, 18) ; तीरे (75, 5) ; परिग्संतं (93, 8) ; मूढगब्भं (96, 7) ; तुमं (107, 5) ; सो (should be भो 111, 7) ; श्रसंवेपिदा (112, 5) ; दीश्रइ राद ललश्र (113, 10) ; सप्प (123, 1). दुक्कं उप्पादेदि (16, 7) most probably has been misplaced after इत्थिश्राजणस्स.

The Prākṛta text is sometimes broken as well. Cp. 27, 11 ; 39, 3 ; दिएणा (59, 9) ; 66, 1—3 ; 107, 5 ; 150, 7 etc.

(2) Sometimes we find the stage-directions misplaced. For example, लज्जां नाटयति (14, 10) which was misplaced after Sītā (14. 11) ; वेणीं परिमार्जयति (42, 13), which was misplaced after विहस्य in the same line ; अन्वेषणमभिनीय (142, 10) which was misplaced after वाल्मीकिः (1. 14), etc. It appears that some scribe omitted these stage-directions and they were supplied on the margin

when comparing, but were misplaced in a further transcript. We suspect some omissions as well in stage-directions.

(3) Probably there are some omissions in Samskrta portion of the text as well. See p. 122, l. 1. On p. 143, l. 1 perhaps कुश-लवौ is omitted after समाश्वासय. Cp. p. 144, l. 2.

(4) We often come across carelessness about *sandhi*. Cp. गृहाद् (24, 3) ; नेपथ्य ऋषिः (46, 7) ; सम्यग् (50, 7) : प्रविशत्यृषिः (66, 11) ; विषयाद् (89, 3) ; अस्मांस्त्वरयति (131, 10) ; स्र्वे उपविशान्ति (133, 10); भवन्तो महा० (149, 5); ०पूर्वाऽश्रुतपूर्वय० (read previously as ०पूर्वा अश्रुतपूर्वा इय० 153, 4) ; मयूखा ग० (155, 6) ; ०वृष्टिर्दु० (158, 1) ; ०नामाश्चर्य (159. 4) ; वाऽपूर्वम (160, 8).

(5) The Samskrta portion of text as well is no less erroneous. Footnotes of our edition should be perused for a reasonable idea of scribal errors. Some instances are : दुरवतर (8, 8) ; शनैरंतु (8, 8) ; बद्ध्वा (22,1 etc.) ; इयम० and संरुद्धतया (21, 11) ; ०सखः (31, 18) ; प्रनष्टा (60, 7); भूय (61, 9) ; यो (10, 10) ; मेन (103, 1) ; अतिथिजनस्य (120, 9) ; सप्प (123, 1) ;कश्चित् (124, 1 and 2) ; कतमत् (129, 13) ; मैथिली-तनय० (130, 15) ; सीमाम् (152, 2) ; तोयोन्मज्जन० (152, 8) ; बधान (153, 7) etc.

(6) The textual evidence before us betrays definite corruption under the effect of provincial peculiarities of pronunciation. For example we take मराडप. It occurs at least four times in text (as distinct from chāyā). See मंडप (Pkt. 96, 1) ; मंटप (Pkt. 102, 1)) ; मंडप (Pkt. 104, fn. 3) ; मराटप (Skt. 133, 9). We find मंडप in the first and the third case. In the rest two it is मराटप. In the case of this word Prākṛta portions seem to have suffered less than the Samskṛta portions. Other examples are संरुद्ध (28, 11) ; अवगुराठ (29, 5) ; अवचय spelt as अपचय (60, 5 etc.); प्रनष्ट (60, 7) etc.

B. An Examination of The Madras Edition

This edition has been serving the purpose of a manuscript for all later editons, so it would not be out of place to make some observations on it. We are sorry to remark that it cannot be at all called a critical edition. The editors have utilised the manuscript material and prepared a fresh manuscript of their own. In their very brief introduction the first editors have made a few sweeping remarks about the general condition of the manuscripts. It has no reference to any exact place in the text. The printed text has no mention of the manuscripts in the least. We really know nothing definitely about them. In the text, as apart from stage-directions, the

edition uses two kinds of brackets—round and rectangular, but no distinction seems to have been made between them. Both seem used for the suggestions of the editors. Cp. परिपूर्णारूपाः (p. 46, l. 14) and श्यम् of आतिश्यम् (p. 125, l. 6) in round brackets and कोपितस्य (p. 91, l. 2) and अ of अप्रिय (p. 96, l. 6) in rectangular brackets. About the nature of these brackets we are sure, as the first of these has no alternative and hence suggests a lacuna in the mss. And the other three are in chāyā, which is a creation of the first editors (and for which we should be thankful to them). The matters standing thus, the reader is at a loss to make out whether a particular reading involving brackets is a variant in the manuscripts or a suggestion of the editors. Further the edition has no errata.[1] We cannot believe that the editors presume that their text covering 84 pages has no misprints and we definitely know that it contains not a few of them. Now when we come across a mistake (*e.g.*, सीताम् ; see p. 152, fn. 1), we do not know whether to take, it as a misprint or a mistake in the mss. Again we find not less than half a dozen omissions in chāyā[2]. This really makes us apprehensive that there may be omissions in the text and the stage-directions as well. The editors do not seem very particular about the spelling. In the chāyā, मराडप has been once prounounced with ड (96, 2) and twice with ट (102,2 & 104,4).[3]

C. Have we tampered with the text?

We are perfectly alive to the duties and the responsibilities of an editor. We know that he should have perfect control over his own whims and likings, and should not take liberties with the text. We have been always fully aware of the fact that an editor's office is altogether different from that of a revisor. That an editor should never dream of correcting and introducing improvements in the text has been a sacred injunction to us[4]. We have ourselves more than once criticised persons advocating liberties with texts.[5] But then an editor dealing with a text corrupted in tradition often has to exercise his judgment. If his lethargy slackens him in this respect he is not faithful to his office. If an editor has no critical acumen he differs little from a copyist.

A çursory notice of the footnotes below our printed text and our preceding observations will convince any unbiased mind that the text has badly suffered at the hands through

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[1] The same remark holds true with respect to B & C.

[2] See p. 4, fn. 1; p. 65, fn. 1; p. 95, fn. 1; p. 111, fn. 2; प्रकटीकरोतु p. 150. fn. 5,

[3] We generally find the text deteriorating in B & C (later editions) instead of improving.

[4] This idea was perhaps first recorded in literature by revered Patanjali. He has repeatedly remarked सिद्धत्येवम्। अपाणिनीयं तु भवति.

[5] See our two articles—one in English and the other in Hindi in Ayurveda Sandesa, Vol. VIII.

which it has passed. Our poet's style is chaste and graceful. His elegance is commendable. He has perfect command over language. He is well conversant with grammar. Despite our greatest scruples, we, after protracted deliberation, arrived at the decision that the numerous mistakes of concordance (agreement of an adjective with the noun qualified) and the mistakes in usages like दुरवतर, चिरंतनसख can never be attributed to Diṅnāga and it would be our gross injustice and weakness of judgment if we hold our worthy author responsible for these. When good manuscripts are wanting our own critical acumen is the sole reserve to draw upon. But then we have been invariably careful to record the previous readings.[1] We have never taken our judgment as an Inspired Vision, admitting no possibility of mistake. Thus we are not deceiving our readers and are perfectly faithful to our duty. Wherever we have felt that the poet himself used some word wrong we never changed it. For example, we may quote शब्दापयिष्ये (29, 1), शब्दापयति (41, 5), अवतार (31, 10), दाणि (35, 9), प्रलाप (39, 8), अवच्चय (53, 8 etc.), ताम and आरोह (120, 11), माल्य (147, 3), कौसल्या-मात: (159, 5) etc. We have also noticed rhetorical defects and defects of other descriptions in many places but we never changed the text. It was not our business. Certain people may differ with us with regard to a particular word, that is a quite different thing. Differences of opinion are inevitable, but we have been alive to our duty and have not exercised any free hand. Readers have not been deceived in any instance.

14. PARALLEL PASSAGES AND DINNAGA'S BORROWINGS

A study of Kundamālā shows that our author has borrowed much from other works. Truly has Rājaśekhara remarked,

नास्त्यचौरः कवि-जनो नास्त्यचौरो वणिग्जनः।
स नन्दति विना वाच्यं यो जानाति निगूहितुम्॥ (काव्यमीमांसा, अ० ११)

But our poet sometimes borrows verbally and this makes him a target to censure. In some cases he can be defended according to Rājaśekhara's ruling 'न प्रत्यभिज्ञा-ऽऽयातः पादोऽपि परिहरणीयः (काव्य०, अ० ११).[2] We now proceed to give a list of passages showing Diṅnāga's borrowings together with their parallel passages in other works[3] :—

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[1] We did not follow the course of B and C of making changes without recording them.

[2] In his Kavya-mimamsa (Adh. XI and XII), Rajasekhara has treated in details 'the borrowings' (शब्दाऽऽहरण, अर्थाऽऽहरण), a thing inevitable for even geniuses. These chapters will specially interest those scholars (?), who simply borrow, mere traders in stolen goods.

[3] At the end we have compared नैषधीयचरित (at the end of 12 cen. A. D.). This is later than Kundamala.

Kundamālā	Darśanas
ज्योतिः सद्गाभ्यन्तरम् आदि (१११,१—२)	आप्तोपदेश-सामर्थ्यादर्थ-संप्रत्ययः (न्याय० २ । १ । ५२)
सकल-जगदभ्युदय-निःश्रेयस० (७६, १)	यतोऽभ्युदय-निःश्रेयस-सिद्धिः स धर्मः (वैशे० १ । १ । २)
मूल-स्वयोग-मूल-सकल-पुरुषार्थ-संवेदिनी (११०,८)	अथ त्रि-विध-दुःखात्यन्त-निवृत्तिरत्यन्त-पुरुषार्थः (सांख्य० १ । १)
Kundamālā	**Vālmīki's Rāmāyaṇa**
तातस्य ते दशरथस्य च बाल-मित्रम् (३१,१६)	राज्ञो दशरथस्यैव पितुर्मे मुनि-पुंगवः सखा परमको विप्रो वाल्मीकिः सु-महा-यशाः (७ । ४७ ।)
Kundamālā	**Poetry and plays**
तीर्थोदकानि समिधः (परिपूर्णरूपाः) दर्भाङ्कुरानविहतान् परिगृह्य सद्यः (४६, १४—१५)	तीर्थोदकानि समिधः कुसुमानि दर्भान्[1] (स्वप्न-वासवदत्त १ । ६ । १)
जाह्नवी हार-यष्टिस्ते (१५४,७)	(त्वय्यादातुं...) एकं मुक्ता-गुणमिव भुवः (मेघ० १ । ४६ । ४)
नैव स्थातुं न यातु...पारयन्तः (१००, ३)	शैलाधिराज-तनया न ययौ न तस्थौ (कुमार० ५ । ८५ । ४)
वासवस्यापि सुव्यक्तं कुण्ठाः कुलिश-कोटयः (१२४,१०)	वृत्रस्य हन्तुः कुलिशं कुण्ठिताश्रीव लक्ष्यते[2] (२ । २० । ३)
काम्यानभिमतान् देवास्त्वामेव दुदुहुः पुरा (१५४, ५)	भास्वन्ति रत्नानि महौषधीश्च आदि (१ । २ । ३)
यज्ञाङ्गानां समुत्पत्त्यै आदि (१५५,१—२)	यज्ञाङ्ग-योनित्वमवेक्ष्य यस्य (१। १७ । १)
तरङ्गा वीजन्ते आदि (६,२—४)	Cp. रघुवंश २ । ६,१०, १२, १३
एते रुदन्ति हरिणा आदि (२१.२—५)	नृत्यं मयूराः आदि (१४।६९)
तातस्य ते दशरथस्य च बालमित्रम् (३१,१९)	तवोरुकीर्तिः श्वशुरः सखा मे (१४।७४।१)
श्रोत्रेषु संमूर्च्छति साम-नादः (५७, ४)	श्रोत्रेषु संमूर्च्छति रक्तमासां आदि(१४।६४।३)
व्यक्त...रामाभिधानो हरिः (६७,१०)	रामाभिधानो हरिरित्युवाच (१३ । १४)

[1] The metre is the same.

[2] This comparison suggests that कुण्ठिताश्रीव is the genuine reading. कुण्ठितश्रीव (v. l.) is erroneous.

व्यायाम-कठिनः प्रांशुः आदि (६८,१—२)	व्यूढोरस्को वृषस्कन्धः शाल-प्रांशुर्महाभुजः (१ । १३) कामं कर्णान्तविश्रान्ते विशाले तस्य लोचने (४ । १३)
आनाकमेक० आदि (७६,४—७)	Cp.३ । ७०, ७ । ७१ । ४
एतस्मिन् वितताध्वरे आदि (८०,८—११)	क्रियाप्रबन्धाद् आदि (६ । २३)
सचकितमवधाय आदि (८१,३—४)	तस्योत्सृष्ट आदि (४ । ७६)
इति विधिमवसाय्य वासरादौ (१०१,१०)	अथ विधिमवसाय्य शास्त्रदृष्टम्[1](५।७६।१)
न च गुरु-नियोगा विचारमर्हन्ति(११७,१)	आज्ञा गुरूणां ह्यविचारणीया (१४।४६।४)
यां यामवस्थामवगाहमानम् (१२२,१६)	तां तामवस्थां प्रतिपद्यमानम्[1] (१३।५।१)
प्रणय-सुलभाःसंपदस्तद्विधानाम्(१६२,१२)	सद्य एव सुकृतां हि पच्यते आदि(११।५०।३)
एते रुदन्ति हरिणा आदि (२१, २)	उद्गलित-दर्भ-कवलाः आदि (शकुन्तला ४।१२।१—२. छाया)
नृत्तं त्यजन्ति आदि (२१,४)	
न युक्तं समाज्ञात्वा आदि (६१,२—४)	अनिर्वर्णनीयं पर-कलत्रम् (५,१३—१४)
युक्तरूपोऽयं...बहुमानः (७६,१ & ३)	युक्तरूपमिदं त्वयि (२।१६।२)
आनाकमेक० आदि (७६,४—७)	भूत्वा आदि (४।२०) and. भवनेषु आदि (७।२०)
इदमनन्य(तपोवनला०) (८०,२)	इदमनन्य(परायणम०) ३,१७
अनभिज्ञोऽहं...आरोहे (१२०,१०—११)	किंनु खलु बाले ऽस्मिन्नौरस० (७,१४-१५)
कथमस्मत्समानाभिजनौ संवृत्तौ (१२६,१)	कथमेकान्वयो मम (७,१६—२०)
न कश्चिदस्मिंस्तपोवने तस्य नाम व्यवहरति (१२७,६)	कस्तस्य धर्म-दार-परित्यागिनो नाम संकीर्तयितुं चिन्तयिष्यति (७,२०—२१)
मातरमनयोर्नामतो वेदितुमिच्छामि । न युक्तं च आदि (१२६,२—३)	यदि तावदस्य शिशोर्मातरं नामतः पृच्छामि । अथवाऽनार्यः पर-दार-व्यवहारः (७.२०—२१)
अ-प्रतिहत-वचन-महत्वा हि ब्राह्मणजातिः (१२६,५)	अ-नियन्त्रणानुयोगस्तपस्वि-जनो नाम (१,२३—२४ छाया)
अनुकृति-सरले आदि (१४७,१—४)	आजन्मनः आदि (५,२५)
समाचारोऽयम् (१६०,१०)	अप्याचरित व्यमभ्युदय-कालेषु(७,२५-२६)
नैव स्थातुं न यातुं आदि (१००.३)	सोऽनिश्चयान्नापि ययौ न तस्थौ (सौन्दर० ४,४२,३)

[1] The metre is the same.

बद्धानन्दाः समन्तात् आदि (१५२,१—२)	प्रियमिव कथयिष्यन् आदि (किराता० ३.६०,३&४)
सुप्ता-प्रमाद-वशगा-विषम-स्थिता वा (२५।७)	(वने रणे...) सुप्तं प्रमत्तं विषमस्थितं वा (भर्तृहरि० ११६८।३)
किमेतावत्यपि न प्रभवति देवी (१८,३)	किमेतावत्यपि भवानस्मासु न प्रभवति (महावीर० ४। ३३—३४)
स एष रामो नयनाभिरामः (१३६,१०)	स एष रामश्चरिताभिरामः[1] (५।४८,१)
स्व-जन-विस्रम्भ० आदि (६,५—६)	छद्मना आदि (१.४५,३ & ४) तथा विस्रम्भादुरसि (१.४९)
यागे तव प्रतिकृतिर्मम धर्मपत्नी (१६,४)	अस्तिचेदानीमश्वमेधाय सहधर्मचारिणी मे (९४.९) हिरण्मयी सीताप्रतिकृतिः (९५,१) (३, ४५—४६)
परित्याग-दुःखं मयि आदि (१६,६—८)	उत्खातमिदानीं मे आदि (३.४५—४६; ९५,३)
क्षते क्षारमिवाऽऽहितम् (१९,९)	क्षते क्षारमिवासह्यं (४,७,३)
आर्या स्वहस्तेन आदि (२०,१५—१६)	दुःख-संवेदनायैव आदि (१,४७)
जात-श्रमां आदि (२४,९—१०)	वीची-वातैः आदि (३,२)
सोऽहं चिरं-तन-सखो आदि (३१,१८)	चिरं-तन-प्रिय-सुहृदं भगवन्तम् आदि (४, १-३;१०२,८)
इक्ष्वाकूणां आदि (३४,१—२)	यथा वसिष्ठाङ्गिरसौ आदि (७,१४)
को नैमिष-वृत्तान्त : (३७,४)	अथ स राजा किमाचारः सम्प्रति (२,६—७;५३.३)
साल-पादप-च्छायायाम् (३८,२)	साल-वृक्ष-च्छाये (६,२२-२३;१५२,१०)
कथं तस्य हृदयम् आदि (४३.२)	अहमस्य हृदयं जानामि(३.१२-१३;७२,११)
यथा यथा तौ दारकौ आदि (४४,२०—४५,४)	तादृशमपि मम आदि (३.१६-१७;७६, ९—११)
कुल-शेषं रामं (४९,१२)	अ-प्रतिष्ठे आदि (५,२५)
नीतस्तावन्मकर० (५१,१—४)	हा अम्ब अरुन्धति (१,४७-४८;४४,१-४) न प्रमाणीकृतः आदि (७,५)
को नु खल्वेष आदि (६०,१४—१६)	अहो जल-भर-भरित आदि (३,६-७;६८ ; १६—१८)

[1] The metre is the same.

सुव्यक्तं सोऽत्र आदि (६१,६)	मया पुनः स्वर० आदि (३,७–८;६९,४,५)
अहो दृष्ट आदि (६१,१६—६२,८)	हा कथं प्रभात० आदि (३,८—९;६९, १४—१५); तटस्थं ३.१३; तयोश्च पितुः आदि (३,१६-१७;७६,१४)
निःसंपात-विविक्तं आदि (६२,११-६३,४),	Cp. १,२६;२, २५&२८; ३-८
अयि निरनुक्रोश आदि (६३,६)	सखि वासन्ति आदि (३.२१-२२;७८,१६ -७९,२); त्वमेव सखि आदि (३.२७—२८; ८२,१२); दारुणाऽसि आदि (३,३७—३८; ८६,८—९)
एव वन-प्रवासः आदि (६३,११—१२)	सोढश्चिरं (७,४;१-२)
आर्यपुत्र निर्वासितायाा असदृशम् (६४,२)	आर्यपुत्र, असदृशं खल्वेतद् वचनमस्य वृत्तान्तस्य (३, १२—१३;७२,८)
हा क गताऽसि (६४.९)	हा प्रिये जानकि कासि(३,२८-२९;८२,२१)
न खलु स जनः आदि (६५,३) तथा अहो अत्यागयोग्याः प्राणाः (८९,२)	एते खलु ते आदि (३,१४-१५;७४,१-३)
आर्यपुत्रेण यावन्न प्रेक्ष्ये आदि (६६.२-४) अथवा संलक्षिता आदि (८६,१०) तथा अननुज्ञात-दर्शना आदि (१४३,६)	मां प्रेक्ष्यानभ्यनुज्ञातेन आदि (३,१२-१३ ७२,२—३)
इत एवाभिवर्तते (६७,१;११७,८;१३३,५)	इत एवाभिवर्तते (७, १,४.)
रामायण-संगीतक-निमित्तं आदि (७०,४—६)	स किल भगवान् भरतस्तमप्सरोभिः प्रयोजयिष्यति (४, २२-२३;११९,७)
आपाण्डरेण आदि (८४,१२)	परिपाण्डु आदि (३.४)
विपरीतः खलूपालम्भः (८८,९)	विपरीतमिवतत् (३,४२—४३;९१,३)
कदा बाहूपधानेन आदि (८९,९-१०)	आ विवाह० आदि (१.३७)
दिष्ट्या ऽभिज्ञातमार्यपुत्रेण (९२,६)	सुष्ठु प्रत्यभिज्ञातमार्यपुत्रेण (३,१९-२०; ७८,४)
अयि वैदेहि न किंचित् आदि (९३,१५)	हा देवि स्मरसि (३,३६-३७;१५८,१०)
नैवस्थातुं न यातुं आदि (१००,३)	दर्पेण आदि (५,११)
प्रसादरम्यं वदनं वहन्ती (१०२.८)	प्रसन्नं सौजन्याद् (३,१३,३)
अन्य-दम्पति-विषय आदि (१०६,१५) & निर्व्याज-सिद्ध आदि (१०७,४)	स्नेहश्च निमित्त० आदि (६,११-१२;१४६, २—३)
मा त्व वैदेहीम् आदि (१०७.६—१०८,२)	त्वं जीवितं (३,२६,१-३)
अस...इव (११२,६)	वपुर्वृषस्कन्ध-सुबन्धुरांसकम् (६,२५,२)

कथमस्मायितोऽस्मि (११७,८) & ५।६.	ममैतस्मिन् दृष्ट हृदयमवधानं रचयति (५,१६,४)
आपातमात्रेण आदि (११७,१२—११८,२)	व्यतिषजति आदि (६,१२)
यथा यथेन आदि (११९,६—६)	विरोधो विश्रान्तः आदि (६,११)
न पुनरतिथिजन० आदि (१२०,६)	परिष्वङ्गाय आदि (६,२१,३—४)
तां तुलामारोहे (१२०,११)	अङ्गादङ्गात्सृत आदि (६,२२)
दत्तमेव प्रतिवचनम् (१२६,१६—१७)	ज्येष्ठ इति भणितं भवति (४,२२—२३; ११६,१४)
किं-नामधेयो भवतोर्गुरुः (१२७,१)	जात अस्ति ते माता, स्मरसि वा तातम्? ...कस्य त्वम्?(४,२२-२३;११७.८&१०)
ननु भगवान् वाल्मीकिः (१२७,२)	भगवतो वाल्मीकेः (४, २२-२३;११७,११)
एतत्कुमार० आदि (१३०,१३-१६)	आर्य सत्यं...द्वादशाब्दिकौ (७,१४-१५; १७२,४-७)
कविरपि पुराणो व्रतनिधिः (१३२,१)	शब्द-ब्रह्म-विदः कवेः (७,२०,४)
गिरां संदर्भोऽयं आदि (१३२,२)	प्रथमं मनुष्येषु शब्द-ब्रह्मणस्तादृशं विवर्तम् (२,५–६:५१,६)
कथा चेयं श्लाघ्या (१३२,३)	पाप्मभ्यश्च आदि (७,२०,१)
तमुद्देशमुल्लङ्घ्य आदि (१३६,५)	सत्वरमन्यतो दर्शयन् (१,२०—२१;२३,२)
दिष्ट्या वर्धतां राघवकुलम् (१४१,३)	आर्य, आर्य, दिष्ट्या वर्धामहे (७,३-४; १६६,८)
या स्वयं-प्रकृति-निर्मला सती (१५९,२)	उत्पत्ति-परिपूतायाः (१,१३,१)
आर्ये, वध्यः पातकी लक्ष्मणः प्रणमति (१५९,११)	आर्ये, एष निर्लज्जो लक्ष्मणः प्रणमति (७,१९—२०;१७६,१)
कुतस्त्वया आदि (१६०,२–४)	वत्स, ईदृशस्त्वं चिरं जीव (७,१९-२०. १७६,२)
उच्छ्वसित आदि (१६१,२—४)	प्रत्युज्जीवितास्मि(७,१९—२०;१७५,१४)
पूर्णास्ते लक्ष्मणस्य मनोरथाः (१६४,७)	कृतार्थोऽस्मि (७,१९—२०;१७५,१३)

अहो असंहार्य-परिच्छदाः सुकृतिनः(९,१) क भोगमाप्नोति न भाग्यभाग् जनः (नैषधीयचरित १,१०२,४)

15. DINNAGA AND HIS PREDECESSORS

A. Dinnaga and Kalidasa

The utilisation of Kālidāsā's works has been perfectly indispensable for all poets of equal genius and skill. A mediocre like

Diṅnāga could not afford to ignore him. His indebtedness is clear from parallel passages. Raghuvaṁśa and Śakuntalā have been drawn upon more than other works of Kālidāsa. The throne episode invented by Diṅnāga is an imitation of Aparājitā drug of Śakuntalā. Jester's remark about ascetics has been mentioned before. For other similarities see Parallel Passages. Kaṇva and Kāśyapa—the names of two characters of Diṅnāga's creation are also borrowed from Śakuntalā. The vocabulary and phrases of Kālidāsa have been drawn upon freely.

B. Dinnaga and Bhavabhuti[1]

Diṅnāga is highly indebted to Bhavabhūti for his vocabulary as well. For this he is more indebted to Bhavabhūti than to Kālidāsa. He avoids difficult and hard-sound words, like 'Maitrāvaruṇi,' of his predecessor but assimilates softer ones like Prācetasa, Kauśika.

As a piece of poetry, the play is far inferior to Uttararāmacarita. Here we miss the ethereal atmosphere of uttararāma. Diṅnāga though later could not attain the height of imagination and the delicacy of thought his predecessor presents. Diṅnāga's Rāma appears perfectly inhuman when banishing Sītā. Mark his tone: 'So *for the sake of Sita only* I cannot bring a slur on the Iksvāku-family,............leave her in *some* forest tract.' (See text *p.* 6). Rāma in Uttararāma. (and in other works as well) is an utter contrast. Cp. Uttararāma. श्रहह तीव्र-संवेगो वाग्वज्रः .... (I. 39—40 ; 38, 9).........इति रोदिति (I. 49—50 ; 44, 14) and कतिचित् पदानि गत्वा पुनर्निवृत्य (I. 50—51 ; 45, 8)...............इति रुदन् निष्क्रान्तः (I. 51—: 45, 13). Specially notice the words मत्संबन्धात् कश्मला किंवदन्ती (I. 42, 3). He really identifies Sītā with himself. Diṅnāgaś सीतामात्रस्य कृते presents an utter contrast with Bhavabhūti's मत्सम्बन्ध त्. Diṅnaga's Sītā as well departs before Rāma in both the acts III and IV. But Bhavabhūti's Sīta cannot even dream of leaving before her lord has left (Act III). Bhavabhūti's famous verse व्यतिषजति etc. (VI. 12) has been imitated in श्रापातमात्रेण (V. 10), but the imitation is tame. Diṅnāga's prose is very rythmical and excels that of his predecessor.

Bhavabhūti has a drama within drama which treats only the second exile of Sītā but Diṅnāga has a recitation within drama treating a very long period beginning from Daśaratha's marriages. The poet feels elated at his triumph of compression (130, 3).

[1] For greater proportion of Prakrta in the play see Intr. 3 D (1) and 4D (p. 11 & 23). For his indebtedness in plot and comparison of sentiment see Intr. 4 B and E (pp. 21—22 & 25). See also 'His Dramatic Art' (p. 29) and 3 B (b) (10) on p. 6.

The moral tone of both the plays is distinctly higher by far than the works of Kālidāsa and in this respect Kundamālā excels her predecessor. Surely Diṅnāga is less prone to erotic sentiment and so his Rāma avoids talks of youthful pranks (135, 11). Bhavabhūti's Rāma takes interest in these. Uttrararāma. has lines to explain which before students is a bit difficult affair. See I. 27, VI. 28 etc.

Diṅnāga excels his predecessors by his novelty about his graceful etiquette[1]. His delineation of the tenderness of human heart on the occasion of extreme joy in making Rāma, Lakṣmana, Kuśa and Lava faint on recognising each other is also noteworthy.

In the predecessor's play Janaka finds fault with Rāma and the chamberlain Gṛṣṭi defends him (Act IV). Again the Goddess Earth accuses her son-in law and Gaṅgā is the defendor (Act VII). But this is all done in Rāma's absence. He is personally rebuked by Vāsantī only (Act III). This should have been more properly done by Earth with whom Sītā passed her 12 years of utmost calamity. Diṅnāga assigns this duty to the right person Vālmīki.

The older play has seven superhuman characters *viz.*, Tamasā, Muralā, Pṛthvī, Gaṅgā, Vāsantī and a pair of Vidyādharas. Our play has only Earth which was absolutely inevitable.

Some other innovations and improvements of our dramatist are: (1) Māyāvatī gives her celestial shawl as a keepsake to Sītā; Vāsantī of Bhavabhūti does nothing such. (3) Diṅnāga manufactures a new tradition about the throne to make Rāma recognise Kuśa and Lava. This supersedes the Jṛmbhaka missile anecdote of Bhavabhūti and is more effective than it. (3) In Uttaracarita. Rāma remembers Sītā by seeing the Dandakā forest in which he lived with her, but here he remembers her and the Dandakā forest by seeing Naimisa forest which they never resided in. Diṅnāga surely had the detailed descriptions and references of Bhavabhūti[2] before his vision but conscious of his limitations he took leave of them in one stanza only (III. 12).

Comparing the metres of both the plays we find that they have 13 metres in common. Kundamālā's Upendravajrā[3] and Sragdharā have not been used in Uttara., which in its turn has 6 metres more than Kundamālā. These are—Drutavilambita, Pṛthvī, Praharṣiṇī, Mañjubhāṣiṇī, Mālabhāriṇī and Hariṇī.

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[1] See 126, 9—13; 133, 12; 135,2 and 5 and 159, 5—160,5.

[2] See Uttar. I. 26, II. 25, 28, III. 8 etc.

[3] This really differs nominally from Upajati, and so as a matter of fact we have only one extra metre in Kundamala.

DRAMATIS PERSONNAE

King, his Family and Entourage

1.	Rāma	राम	The King
2.	Sītā	सीता	The Queen
3.	Lakṣmaṇa	लक्ष्मण	King's younger brother
4.	Kuśa	कुश	King's elder son
5.	Lava	लव	King's younger son
6.	Sumantra	सुमन्त्र	King's charioteer
7.	Kauśika	कौशिक	Vidūṣaka (King's jester)
8.		कञ्चुकी (Chamberlain)	

Deities, Sages etc.

9.	Pṛthvī	पृथ्वी	Goddess Earth
10.	Other celestial ladies (with Earth)		
11.	Vālmīki	वाल्मीकि	A great sage
12.	Kaṇva	कण्व	A disciple of Vālmīki; King's chum in childhood
13.	Bādarāyaṇa	बादरायण	Another disciple of Vālmīki
14.	Kāśyapa	काश्यप	A Prākṛta-speaking anchorite
15.	Vedavatī	वेदवती	A hermit-girl, great friend of Sītā
16.	Yajñavatī	यज्ञवती	Another hermit-girl
17.	One more hermit-girl (मुनि कन्या) in the begining of Act II.		

Behind the Scenes

18.	A Sage	at the end of Act II
19.	A Sage	at the end of Act V

Others supposed within the view or hearing of the characters

Lady-hermits, sage-girls, the three mother-queens (Kausalyā etc.). Other people of Raghu family (including the consorts of Bharata, Lakṣmana and Satrughna), citizens, country people, Sages, Dānavas, Siddhas, Yaksas, Ghandharvas, Kinnaras, Loka-pālas, Indra, Gaṅgā, Indrānī, Vibhīṣaṇa, Sugrīva, Hanūmān and other kings of distant lands.

SCENES

Act I.	Gangā's bank. Near Vālmīki's hermitage.	
Act II.	Vālmīki's hermitage (on the bank of Gangā).	
Act III.	Naimiṣa forest.	Close by Vālmīki's quarters.
Act IV.	Do	In Vālmīki's quarters.
Act V.	Do	Royal camp.
Act VI.	Do	Recitation theatre.

कुन्दमाला

महाकवि-दिङ्नाग-प्रणीता

प्रथमोऽङ्कः

जम्भारि-मौलि-मन्दार-मालिका-मधु-चुम्बिनः ।
पिबेयुरन्तरायाब्धिं हेरम्ब-पद-पांसवः ॥ १ ॥

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

जम्भारि: Indra. **मौलि:** head, crest. **अन्तराय:** obstacle. **अब्धि:** sea. **हेरम्ब:** Gaṇeśa. **पांसु:** dust.

जम्भारि-मौलि-मन्दार-मालिका-मधु-चुम्बिनः जम्भः नाम असुर-विशेषः, तस्य अरिः शत्रुः जम्भारिः इन्द्रः, तस्य मौलौ किरीटे याः मन्दाराणां सुरवृक्षविशेषपुष्पाणां मालिकाः मालाः, तासां मधु पुष्परसः, तत् चुम्बितुं शीलं येषां ते, **हेरम्ब-पद-पांसवः** हेरम्बः गणेशः, तस्य पदे चरणौ, तयोः पांसवः रेणवः, **अन्तरायाब्धिम्** अन्तरायाः विघ्नाः एव अब्धिः समुद्रः, तम् , **पिबेयुः** शोषयेयुः इति भावः ॥ १ ॥

नान्द्याः पूर्वोक्तस्य मङ्गलश्लोकस्य अन्ते अवसाने **नान्द्यन्ते** ।

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१. दिङ्नागाचार्यप्र० A. B. C.

ज्वालेवोर्ध्व-विसर्पिणी परिणतस्यान्तस्तपस्तेजसो
गङ्गा-तोय-तरङ्ग-सर्प-वसतिर्वल्मीक-लक्ष्मीरिव ।
संध्येवाऽऽर्द्र-मृणाल-कोमल-तनोरिन्दोः सदा-स्थायिनी
पायाद्वस्तरुणारुणांशु-कपिला शम्भोर्जटासंततिः ॥ २ ॥

आदिष्टोऽस्मि परिषदा—तत्रभवतोऽरारालपुर-वास्तव्यस्य कवेर्दिङ्-नागस्य कृतिः कुन्दमाला नाम, सा त्वया प्रयोक्तव्या-इति । तद्यावदस्य संदर्भस्य प्रयोगसाचिव्यविधायिनीमार्यामाहूय रङ्गभूमिमवतरामि ।

परिणत mature, perfected. **वल्मीकः-कम्** ant-hill. **मृणालः—लम्** a lotus-stalk. **तरुण** newly-risen. **अरुणांशुः** the sun, or **अरुणः** the sun; and **अंशुः** a ray. **कपिल** tawny.

परिणतस्य परिपाकं प्राप्तस्य, **अन्तस्तपस्तेजसः** अन्तर्निहित-तपोवह्नेः **ऊर्ध्व-विसर्पिणी** उच्चैर्गामिनी, **ज्वाला** शिखा, **इव** । **गंगा-तोय-तरङ्ग-सर्प-वसतिः**, गङ्गायाः भागीरथ्याः, तोयस्य पानीयस्य, ये तरङ्गाः लहर्यः ते एव सर्पाः, तेषां वसतिः वासगृहभूता या **वल्मीक-लक्ष्मीः** वल्मीकस्य वामलूरस्य भाषायां 'बाँबी' इति प्रसिद्धस्य, लक्ष्मीः शोभा, सा **इव** । **आर्द्र-मृणाल-कोमल-तनोः**, आर्द्रम् तत्क्षणोद्धृत यद् मृणालं कमल-दण्डः, तद् इव कोमला मृदुः, तनुः शरीरं यस्य तस्य **इन्दोः** चन्द्रस्य, **सदा-स्थायिनी** सर्व-काल-स्थितिमती, **सन्ध्या** सायं-समयः, **इव** । **तरुणारुणांशु-कपिला** तरुणः नवोदितः यः अरुणांशुः सूर्यः,सः इव कपिला ताम्रवर्णा (अथवा तरुणस्य नवोदितस्य अरुणस्य सूर्यस्य अंशवः किरणाः ते इव कपिला) **शम्भोः जटा-संततिः**, शिवस्य जटानां संततिः समुदायः, **वः** युष्मान् सभ्यान्, **पायात्** रक्षेत् ॥ २ ॥

परिषत् an assembly; here, audience. **प्रयोगः** staging. **साचिव्यम्** ministership; whole-hearted help. **संदर्भः** composition. **रंगभूमिः** stage.

आदिष्टः आज्ञप्तः । **परिषदा** नाटकं द्रष्टुं समागतानां सभ्यानां समुदायः परिषत्, तया । **साचिव्यम्** सचिवस्य मन्त्रिणः कर्म, सर्वविध-सहयोगः इति भावः । **रङ्गभूमिम्** नाट्यशालाम् ।

(नेपथ्ये)

इत इतोऽवतरत्वार्या ।

सूत्रधारः—अये, को नु खल्वयमार्यासमाह्वानेन साहायकमिव[1] मे संपादयति, (विलोक्य) कष्टं भोः ! कष्टं भोः ! अतिकरुणं वर्तते,

लङ्केश्वरस्य भवने सुचिरं स्थितेति
रामेण लोक-परिवाद-भयाऽऽकुलेन ।
निर्वासितां जनपदादपि गर्भ-गुर्वीं
सीतां वनाय परिकर्षति लक्ष्मणोऽयम् ॥ ३ ॥

(इति निष्क्रान्तः)

स्थापना

नेपथ्ये जवनिकापृष्ठभागे । **आर्या-समाह्वानेन** नट्याः आकारणेन । **साहायकम्** सहायताम् ।

लोकपरिवादः a public scandal. **जनपदः** kingdom. **गर्भगुर्वी** heavy with foetus. **परिकर्षति** is leading, is conducting.

लङ्केश्वरस्य लङ्कायाः ईश्वरस्य स्वामिनः रावणस्य, **भवने** गृहे, **सुचिरं** दीर्घकालं व्याप्य, दशमासावधिम् इति भावः, **स्थिता** स्थितवती, **इति** एतस्मात् कारणात्, **लोक-परिवाद-भयाऽऽकुलेन** लोके जगति, यः परिवादः निन्दा, तस्माद् यद् भयम्, तेन आकुलेन कातरतां गतेन, **रामेण**, **जनपदाद्** देशाद्, **अपि**, न केवलं राजकुलाद् इति आशयः, **निर्वासिताम्** निस्सारिताम्, **गर्भ-गुर्वीम्** गर्भेण गर्भहेतोः गुर्वीं भारयुक्तां, **सीताम्** जनक-तनयाम्, **अयं** पुरतः दृश्यमानः, **लक्ष्मणः**, **वनाय** वनं प्रापयितुम्, **परिकर्षति** नयति ॥३॥

स्थापना prologue.

स्थापना प्रस्तावना । इयमेव आमुखम् अपि उच्यते ।

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१. सहायमिव A B. सहायकमिव C.

(ततः प्रविशति रथाधिरूढा सीता सारथिर्लक्ष्मणश्च)

लक्ष्मणः—इत इतोऽवतरत्वार्या। एतानि गहनतरुलताप्रतान-संरुद्धतया रथप्रवेशायोग्यानि भागीरथीतीरकाननानि। तदवतरत्वार्या।

सीता—वच्छ, लक्खण, अदिप्पउत्ततुरंगमवेअकंपिअदेहा एत्थ
वत्स लक्ष्मण, अतिप्रवृत्ततुरंगमवेगकम्पितदेहा अत्र[1]
ण पारेमि संठादुं, किं पुण ओदरिदुं।
न पारयामि संस्थातुं, किं पुनरवतरितुम्।

लक्ष्मणः—सुमन्त्र, ननु तुरंगमनियमने क्रियतां यत्नः।

सुमन्त्रः—क्रियमाणमपि यत्नमतिवर्तन्ते गान्धर्वप्रिया वाजिनः। तथा हि,

अमी पतद्भिः श्रवणेष्वमन्द्रं विकृष्यमाणाः कलहंस-नादैः।
अनाश्रवाः प्रग्रह-संयमस्य तुरंगमास्तूर्णतरं प्रयान्ति ॥४॥

गहन dense. **प्रतानः** tendrils (of creepers; कुटिल-तन्तु). **संरुद्ध** blocked. **वेगः** dash. **संस्थातुम्** holding one self (while sitting). **नियमनम्** checking. **अतिवर्तन्ते** transgress; overstep.

सारथिः सुमन्त्रः नाम। **गहन-तरु-लता-प्रतान-संरुद्धतया** गहनाः निबिडाः ये तरवः वृक्षाः लताः च, तासां प्रतानैः कुटिलतन्तुभिः सम्यग् रुद्धतया। **अति-प्रवृत्त-तुरंगम-वेग-कम्पित-देहा** अतिप्रवृत्तानाम् अत्यर्थं धावतां, तुरंगमाणाम् अश्वानां, वेगेन जवेन, कम्पितः देहः शरीरं यस्याः सा। **संस्थातुम्** सम्यक् स्थितिं कर्तुम्। **अतिवर्तन्ते** अतिक्रम्य वर्तन्ते। **गान्धर्व-प्रियाः** गान्धर्वं गीतं प्रियं येषां ते।

पतत् falling, here entering. **अमन्द्रम्** gently. **कलहंसः** sweet warbling swan. **अनाश्रवाः** not paying heed to; unmindful. **प्रग्रहाः** reins.

श्रवणेषु कर्णेषु, **अमन्द्रं** कोमलम्, **पतद्भिः** प्रविशद्भिः, **कलहंसनादैः** कलहंसानाम् अव्यक्तमधुरशब्दयुक्तानाम् अतिश्वेतहंसानाम्, नादैः शब्दैः, **विकृष्यमाणाः** विशेषेण आकृष्यमाणाः, अतएव **प्रग्रह-**

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१. Omitted A.B.C.

लक्ष्मणः—सुमन्त्र, अतिरभसप्रवृत्तवेगत्वादनालक्षितसमविषमा-स्तुरंगमा गङ्गाप्रपाते स्यन्दनं विनिपातयन्ति, तत् सर्वात्मना क्रियतां यत्नः ।

(सुमन्त्रो रज्ज्वाकर्षणमभिनयति)

लक्ष्मणः—एष स्थितो रथः, तदवतरतु देवी ।

(सीताऽवतीर्य परिक्रामति)

लक्ष्मणः—सुमन्त्र, दीर्घमार्गपरिश्रान्ता एते तुरंगमाः, तद्विश्रामयैतान् ।

सुमन्त्रः—यदाज्ञापयति देवः । (इति रथमधिरुह्य निष्क्रान्तः)

लक्ष्मणः—(परिक्रम्याऽऽत्मगतम्) समादिष्टोऽहमार्येण. अथवा स्वामिना—वत्स लक्ष्मण, देव्याः किल सीताया रावणभवनसंस्थानाच्चा-

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संयमस्य प्रग्रहाणाम् अश्वरश्मीनाम्, संयमस्य नियमनस्य, अनाश्रवाः न आश्रवाः अवशाः, अमी तुरंगमाः अश्वाः तूर्णतरम् अधिकतरवेगेन प्रयान्ति प्रधावन्ति ॥ ४ ॥

रभसः vehemence. **समम्** even. **विषमम्** uneven. **प्रपातः** shore, slope. **स्यन्दनः** chariot. **तत्** for that reason; so.

अतिरभस-प्रवृत्त-वेगत्वात् अतिरभसेन महताऽऽवेशेन प्रवृत्तः संजातः वेगः तीव्रगतिः येषां ते अतिरभसप्रवृत्तवेगाः, तेषां भावः, तस्मात् । **अनालक्षित-सम-विषमाः** अनालक्षितं समं विषमं वा यैः, ते । **प्रपातः** क्रमशः निम्नतां गच्छन् तटप्रदेशः । **विनिपातयन्ति** विनिपातयेयुः । **सर्वात्मना** पूर्णरूपेण ।

आत्मगतम् to himself.

संस्थानम् residing; staying. **विमर्शः** suspicion. **दोहदः** a longing (particularly one in the period of pregnancy). **व्याजः** pretext. **वनोद्देशः** a forest tract. **विस्रम्भः** confidence. **उद्वहनम्** bearing. **आसन्न** near at hand; close by. **विषादः** anxiety.

आत्मगतम् स्वगतम् । **आर्येण** ज्येष्ठभ्रात्रा, रामेण इति भावः । **देव्याः** कृताभिषेकायाः राज्याः । **संस्थानम्** निवासः ।

रित्रं प्रति समुत्पन्नविमर्शानां पौराणामन्यादृशाः प्रलापाः प्रवर्तन्ते, तन्न शक्नोमि सीतामात्रस्य कृते शरच्चन्द्रनिर्मलस्येक्ष्वाकुकुलस्य कलङ्कमुत्पादयितुम्। सीतया चाहं गर्भिणीभावसुलभेन दोहदेन[1] भागीरथीदर्शनं प्रार्थितः। तस्मात्त्वमनेन गङ्गागमनव्याजेन सुमन्त्राधिष्ठितं रथमारोप्य कस्मिंश्चिद्वनोद्देशे परित्यज्य निवर्तस्व--इति। तदहमपि स्वजनविस्रम्भनिर्विशङ्कां देवीमादाय गृहहरिणीमिव वध्यभूमिं वनमुपनयामि।

सीता--वच्छ लक्खण, अदिसइदगब्भभरुव्वहणपरिस्संता[2] ण
वत्स लक्ष्मण, अतिशयितगर्भभरोद्वहनपरिश्रान्तौ न
प्पहवंति मे चलणा। ता अग्गदो भविअ णिइवेहि कीसदूरे भअवई
प्रभवतो मे चरणौ। तदग्रतो भूत्वा निवेदय कियद्दूरे भगवती
भाईरई वट्टदित्ति।
भागीरथी वर्तत इति।

चरित्रम् एव चारित्रम्, तत्। **समुत्पन्नविमर्शानाम्** समुत्पन्नः संजातः, विमर्शः संशयः येषाम्, तेषाम्। पुरे भवाः **पौराः**, तेषाम्। **अन्यादृशाः** पूर्वतः भिन्न-प्रकाराः, अयोग्याः इति भावः। **तत्** तस्मात् कारणात्। सीता एव **सीतामात्रम्**, तस्य। **शरच्चन्द्रनिर्मलस्य** शरदि यः चन्द्रः,स इव निर्मलः मलरहितः, तस्य। **कलङ्कम्** चन्द्रपक्षे कालिमानम्, इक्ष्वाकुकुलपक्षे च अपवादम्। **उत्पादयितुम्** जनयितुम्। **दोहदेन** गर्भावस्थायां जायमानेन स्त्रीणामभिलाषेण। व्याजः कपटः 'बहाना' इति देशीशब्दः, तेन। **स्वजन-विस्रम्भ-निर्विशङ्काम्** स्वस्य जनः स्वजनः,तस्मिन् यः विस्रम्भः विश्वासः तेन निर्विशङ्कां निश्शेषेण पूर्णतया विगत-शङ्काम्। **अतिशयित-गर्भ-भरोद्वहन-परिश्रान्तौ** अतिशयः अत्यर्था गुरुता,सः यस्य संजातः सः अतिशयितः,तादृशः गर्भभरः गर्भस्थस्य शिशोः भारः, तस्य उद्वहनेन धारयित्वा गमनेन,परिश्रान्तौ अत्यन्तं श्रमं गतौ। **प्रभवतः** समर्थौ वर्तेते। **अग्रतः** पुरतः। **भूत्वा** गत्वा इति भावः। 'विलोक्य निवृत्य च' इति गम्यमानम् अत्र।

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१. दौह० A. C.

२. ०हणप० A. B. C.

लक्ष्मणः—नन्वासन्नैव भगवती भागीरथी, तदलं विषादेन, संप्राप्ता एव वयम्। पश्य,

आदाय पङ्कज-वनान्मकरन्द-गन्धान्
कर्षन्नितान्त-मधुरान् कलहंस-नादान्।
शीतास्तरङ्ग-कणिका विकिरन्नुपैति
गङ्गाऽनिलस्तव सभाजन-काङ्क्षयेव ॥५॥

सीता—(स्पर्शं नाटयति) संपदं जणणीकरप्परिससुहसीअलस्स
साम्प्रतं जननीकरस्पर्शसुखशीतलस्य
भाईरईतरंगमारुदस्स परिसेण परिस्समस्स विअ पावस्स परिक्खओ
भागीरथीतरङ्गमारुतस्य स्पर्शेन परिश्रमस्य इव पापस्य परिक्षयो

आसन्ना समीपवर्तिनी। अलं न किम् अपि साध्यम् विषादेन उद्वेगेन; उद्वेगः न कर्तव्यः इति भावः।

वनम् a thick bed. मकरन्दः juice of flowers; honey. कर्षत् bringing with it, leading in its train. विकिरत् spreading scattering. सभाजनम् greeting.

गङ्गाऽनिलः भागीरथी-जल-संपर्केण शीतः समीरणः तव सीतायाः, सभाजन-काङ्क्षया सभाजनस्य अभिनन्दनस्य, काङ्क्षया अभिलाषेण, इव, पङ्कज-वनात् पङ्कजानां कमलानाम्, वनात् काननात् समुदायाद् इत्याशयः, मकरन्द-गन्धान् मकरन्दः पुष्परसः तस्य गन्धान्, आदाय गृहीत्वा, नितान्तमधुरान् अत्यन्तं मनोहरान्, कलहंसनादान् कादम्बकानां स्वनान्, कर्षन् आत्मना सह गृह्णन्, शीताः शैत्य-युक्ताः, तरङ्ग-कणिकाः ह्रस्वाः कणाः कणिकाः, तरङ्गाणां लहरीणां, कणिकाः विकिरन् विक्षिपन्, उपैति समीपमागच्छति ॥ ५ ॥

परिक्षयः destruction. समुत्साहयति encourages; urges. तटप्रपातः the slope of the shore. आदेशय show. प्रपदम् the forepart of the foot.

नीवारः the forest rice which grows without cultivation. जानु (m.n.) knee.

मारुतः पवनः। परिक्षयः नाशः। दोहद-कौतूहलम् गर्भधारणा-

जाओ। तह वि दोहदकुदूहलं गंगावगाहणे मं समुस्साहेदि। ता इमादो
जातः। तथाऽपि दोहदकौतूहलं गङ्गाऽवगाहने मां समुत्साहयति। तद् अस्माद्

तडप्पपादादो जह परिस्संता ओदरामि तह आदेसेहि मे मग्गम्।
तटप्रपाताद् यथा परिश्रान्ताऽवतरामि तथाऽऽदेशय मे मार्गम्।

लक्ष्मणः—(निर्दिश्य) अत्यन्तविश्रान्तमनुष्यसंचारतया दुरवतरास्तटप्रदेशाः[1]। तस्मात्प्रपदमास्थाय सम्यक्,

वामेन नीवार-लतां करेण जानुं समालम्ब्य च दक्षिणेन।
पदे पदे मे पदमादधाना शनैःशनैरेतु[2] मुहूर्तमार्या ॥६॥

सीता—(यथोक्तमवतीर्य) वच्छ सुट्ठु[3] परिस्संतम्मि, एतस्सिं
वत्स सुष्ठु परिश्रान्ताऽस्मि; एतस्यां

पाअवच्छायाए मुहुत्तं उपविसिअ विस्समिस्सं।
पादपच्छायायां मुहूर्तमुपविश्य विश्रमिष्यामि।

लक्ष्मणः— यदभिरुचितं देव्यै।

(सीतोपविश्य विश्रान्तिं नाटयति)

ऽवस्थाकृता उत्कण्ठा। गंगाऽवगाहने गङ्गायाम् अवगाहनं स्नानम्, तस्मिन्। समुत्साहयति सम्यक् प्रेरयति। तत् तस्माद् हेतोः। तट-प्रपाताद् तीरस्य प्रवणभूमेः। आदेशय निर्दिश। अत्यन्त-विश्रान्त-मनुष्य-संचार-तया अत्यन्तम् आतिमात्रम्, विश्रान्तः विरतः मनुष्याणां संचारः यत्र, तस्य भावः, तया। दुरवतराः दुःखेन अवतीर्यन्ते इति, कष्टेन अवतरीतुं शक्याः इत्यर्थः। प्रपदम् पादाग्रम्। सम्यक् सुष्ठु। आस्थाय निधाय, स्थापयित्वा।

वामेन करेण हस्तेन, नीवार-लताम् तृणधान्य-वल्लीम्, (समालम्ब्य) दक्षिणेन च (करेण) जानुम् ऊरुसन्धिम्, समालम्ब्य गृहीत्वा, मे मम, पदे पदे प्रतिपादचिह्नम्, पदम् स्वस्य चरणम्, आदधाना स्थापयन्ती, आर्या पूज्या भ्रातृजाया, मुहूर्तम् अल्पकालं यावत्, शनैः शनैः मन्दं मन्दम् ऐतु आगच्छतु ॥६॥

१, ०वतारा० A. B. C.

२. ०नैरेतु A B. C.

३. सु A. B. C.

लक्ष्मणः—अहो असंहार्यपरिच्छदाः सुकृतिनः ! तथा हि,

तरङ्गा वीजन्ते स-जल-कणिकान् शीत-मरुत-
स्तथैते संगीतं दधति कलहंसाः कल-गिरः ।
सखीवच्छायेयं रमयति परिष्वज्य हृदयं
वने शून्येऽप्यस्मिन् परिजनवतीवात्रभवती ॥७॥

सीता—जह भणिदं कुमारेण। सअ[1]णमज्झगदाए[2] विअ एत्थ अहिरमदि मे हिअअं।
यथा भणितं कुमारेण। स्वजनमध्यगताया इवात्राभिरमते मे हृदयम्।

परिच्छदः paraphernalia. सुकृती a virtuous man.
संगीतम् concert;music. कल-गिरः sweet-toned;warbling sweetly.
शून्य lonely. परिजनवती surrounded by servants. अत्रभवती your ladyship.

सुष्ठु अधिकम्। पादपच्छायायाम् पादपस्य वृक्षस्य, छायायाम् अनातपे। अभिरुचितम् अभिमतम्। असंहार्यपरिच्छदाः असंहार्यः अपरित्याज्यः, परिच्छदः उपकरण-समुदायः येषां तादृशाः। सुकृतानि एषां सन्ति इति सुकृतिनः पुण्यवन्तः।

तरङ्गाः लहर्यः, सजल-कणिकान् जलस्य कणिकाभिः सह वर्तमानान्, शीत-मरुतः शिशिर-पवनान्, वीजन्ते वीजयन्ति प्रेरयन्ति। तथा एते कलगिरः मधुर-शब्दाः, कलहंसाः कादम्बाः, संगीतम् गान-कृत्यम्, दधति निर्वर्तयन्ति इति भावः। इयं छाया सखीवत् सखी इव, परिष्वज्य समालिङ्ग्य, हृदयं चेतः, रमयति आनन्दयति। शून्ये जन-रहिते, अपि अस्मिन् वने अत्रभवती पूज्या भ्रातृजाया, परिजनवती भृत्य-वर्ग-सहिता, इव (वर्तते) ॥ ७ ॥

अभिरमते feels delighted.

भणितम् उक्तम्। स्व-जन-मध्य-गतायाः निज-बान्धव-सेविका-ऽऽदि-मध्य-स्थितायाः। अभिरमते सुखमाप्नोति।

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१. ०अण० A. B. C.

२. शयन० A. C.

लक्ष्मणः—(आत्मगतम्) एषा विश्रान्ता सुखोपविष्टा च देवी, तदयमेवावसरो यथास्थितं व्यवसितुम् । (प्रकाशम्, सहसा पादयोर्निपत्य) अयमनवरतप्रवासदुःखभागी निर्लक्षणो लक्ष्मणो विज्ञापयति स्थिरी-क्रियतां हृदयम् ।

सीता—(ससंभ्रमम्) अवि कुसलं अंअउत्तस्स ?

अपि कुशलमार्यपुत्रस्य ?

लक्ष्मणः—(वनं निर्दिश्य) एवं गते कीदृशं कुशलमार्यस्य ?

सीता—अज्जूए केकईए पुणो वि समादिट्ठो वणवासो ?

श्वश्वा[1] कैकेय्यां पुनरपि समादिष्टो वनवासः ?

लक्ष्मणः—समादिष्टो वनवासः, न पुनरम्बया ।

सीता—केण उण समादिट्ठो ?

केन पुनः समादिष्टः ?

लक्ष्मणः—आर्येण ।

सीता—कहं समादिट्ठो ?

कथं समादिष्टः ।

लक्ष्मणः—(बाष्पस्तम्भमभिनीय)

सुखोपविष्टा sitting at ease. **यथास्थितम्** as decided. **व्यवसितुम्** to act; to put into action. **अनवरत-प्रवास-दुःख-भागी** a constant partaker of your troubles of (previous) exile. **निर्लक्षणः** devoid of auspicious marks; unfortunate. **बाष्पस्तम्भः** suppression of tears.

विश्रान्ता कृतविश्रमा । **सुखोपविष्टा** सुखम् आसीना । **यथास्थितम्** स्थितं निश्चयम् अनतिक्रम्य । **व्यवसितुम्** आचरितुम् । **अनवरत-प्रवास-दुःख-भागी** पूर्वस्मिन् चतुर्दश-वर्ष-प्रवासे दुःखेषु सततं सहचरः सहायश्च इति भावः । **निर्लक्षणः** सल्लक्षण-रहितः, मन्द-भाग्यः इत्यर्थः । **कथम्** केन हेतुना ।

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१. अम्बया A. C; आर्यया B

आर्यस्याऽऽदेश इत्येव वक्तुमिच्छामि यत्नतः ।
तथापि हृदयं गत्वा ग्रन्थिं बध्नाति भारती ॥ ८ ॥

सीता—किं मम समादिट्ठो वणवासो ?
किं मम समादिष्टो वनवासः ?

लक्ष्मणः—न केवलं तव, आत्मनोऽपि ।

सीता—कहं विअ ?
कथमिव ।

लक्ष्मणः—प्रकाम-भुक्ते स्व-गृहाभिमानात्
सुहृज्जनेनाऽऽहित-याग-वह्नौ ।
आर्यस्य रम्ये भवनेऽपि वास-
स्तव प्रवासे वन-वास एव ॥९॥

सीता—वच्छ, परिप्फुडं कहेहि, अज्ज कहं मम वणवासो
वत्स, परिस्फुटं कथय, अद्य कथं मम वनवास

भारती speech.

आर्यस्य पितृवत्पूज्यस्य, ज्येष्ठभ्रातुः इत्याशयः, **आदेशः** आज्ञा, **इति** एतस्माद् हेतोः, **एव** (अवशोऽहम्), **वक्तुम्** कथयितुम्, **यत्नतः** महान्तम् उद्योगं कृत्वा, **इच्छामि** सज्जः भवामि इत्याशयः । **तथापि** महति प्रयत्ने क्रियमाणे अपि, **भारती** वाणी, **हृदयम्** हृदयप्रान्तम्, **गत्वा** प्राप्य, **ग्रन्थिम् बध्नाति** आसञ्जयति, (इव) ॥८॥

प्रकाम-भुक्त enjoyed heartily. **स्व-गृहाभिमानः** the consideration that it is one's own home.

सुहृज्जनेन मित्रमण्डलेन बन्धुवर्गेण च, **स्वगृहाभिमानात्** स्वस्य गृहस्य अभिमानः, तस्मात्, आत्म-गृहं मत्वा इत्याभिप्रायः, **प्रकामभुक्ते** प्रकामं यथेच्छं भुक्तं भोगः भोजन-गान-संलापादि-रूपः यस्मिन् तत्, तस्मिन् । **आहित-याग-वह्नौ** आहितः स्थापितः, यागवह्निः आहवनीयादिरूपः यत्र तत्, तस्मिन्, **रम्ये** मनोरमे, **भवने** प्रासादे, **अपि**, **आर्यस्य** पूज्यभ्रातुः रामस्य, **वासः** निवासः, **तव** सीतायाः, **प्रवासे** बहिः स्थितौ, **वनवासः एव** वनवास-सदृशः एव इत्याशयः ॥९॥

अंअउत्तस्स वणवासोत्ति।
आर्यपुत्रस्य वनवास इति।

लक्ष्मणः--किमपरं कथयामि मन्दभाग्यः।

त्यक्ता किल त्वमार्येण चारित्र-गुण-शालिना।
मयाऽपि किल गन्तव्यं त्यक्त्वा त्वामिह कानने ॥१०॥

सीता—हा ताद, अय्य कोसलाहिप, अज्ज उवरदोसि।
हा तात, आर्य कोसलाधिप, अद्योपरतोऽसि।

(मोहं गच्छति)

लक्ष्मणः—(ससंभ्रमम्) कष्टं भोः! कष्टं भोः! निर्घातपात-दारुणेनानेन परित्यागवार्ताश्रवणेन नूनमुपरता देवी। (निर्वर्ण्य) दिष्ट्या श्वसिति। तत्को नु खल्वस्याः प्रत्यानयनेऽभ्युपायः ; (विषादं नाटयति।) आश्चर्यमाश्चर्यम्,

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किल I am sorry (shows अरुचि disapproval). किल I shall have to do the contemptuous deed (shows अरुचि reluctance and न्यक्करण contempt).

चारित्र-गुण-शालिना उदात्त-चरित्र-युक्तेन (सोल्लुण्ठम् इदम्), **आर्येण** ज्येष्ठ-भ्रात्रा, त्वं भवती, **त्यक्ता** परिहृता, **किल** इति अरुचौ, नाहं तत्कृतमनुमोदे इति भावः। **मया** लक्ष्मणेन, **अपि**,**त्वाम्** भ्रातृजायाम्, **इह** अस्मिन्, **कानने** वने, **त्यक्त्वा** विहाय, **गन्तव्यं किल**। अत्र द्वितीयस्मिन् वाक्येऽपि लक्ष्मणः स्वेन करिष्यमाणे त्यागरूपे गमनरूपे च कर्मणि महतीम् अरुचिं 'किल'-पदेन द्योतयति ॥१०॥

उपरत dead. **निर्घातः** thunderbolt. **प्रत्यानयनम्** to bring to senses.

उपरतः मृतः। **मोहं गच्छति** मूर्च्छां प्राप्नोति। **ससंभ्रमम्** सभयम्। **निर्घात-पात-दारुणेन** निर्घातः वज्रम्, तस्य पातः पतनम्, तेन इव दारुणेन दुःखप्रदेन। **निर्वर्ण्य** दृष्ट्वा। **दिष्ट्या** भाग्येन। **श्वसिति** प्राणिति। **प्रत्यानयने** पुनः संज्ञां प्रापणे। **अभ्युपायः** उपायः।

भागीरथी-शीकर-शीतलेन संभाव्यमाना मृदुनाऽनिलेन ।
मद्भाग्यशेषेण च बोध्यमाना प्रत्यागता राजसुता कथंचित् ॥११॥

सीता—वच्छ लक्खण, किं गदोसि ?
वत्स लक्ष्मण, किं गतोऽसि ?

लक्ष्मणः—आज्ञापय, तिष्ठाम्येष मन्दभाग्यः ।

सीता—किं उवालंभिअ अंमि परिच्चत्ता ?
किमुपालभ्यास्मि परित्यक्ता ?

लक्ष्मणः—कीदृशो देव्या उपालम्भः ।

सीता—अहो मे अधण्णत्तणं ! किं उवालंभमेत्तएण विणा
अहो मेऽधन्यत्वम् ! किमुपालम्भमात्रेण विना
णिगहिदंहि । किं अत्थि किं वि देण संदिट्ठं ?
निगृहीताऽस्मि । किमस्ति किमपि तेन संदिष्टम् ?

लक्ष्मणः—अस्ति ।

सीता—कहेहि कहेहि ।
कथय कथय ।

शीकर: spray absorbed in the air. **संभाव्यमाना** being attended upon; being served. **बोध्यमाना** being brought to senses.

भागीरथी-शीकर-शीतलेन भागीरथ्याः गङ्गायाः, शीकरैः आपीतैः जल-कणैः हेतुभूतैः, शीतलेन शिशिरेण, **मृदुना** कोमल-स्पर्शेन, **अनिलेन** समीरेण, **संभाव्यमाना** सेव्यमाना, **मद्भाग्य-शेषेण** मम भाग्यस्य शेषेण यत्किंचिदवशिष्टेन मम पुण्य-भाग्येन इति भावः, **बोध्यमाना** चैतन्यम् आपाद्यमाना,**च**, **राज-सुता** नृप-पुत्री सीता, **कथंचित्** यथा कथमपि (संभावना-विरुद्धम् इति भावः), **प्रत्यागता** पुनः संज्ञां प्राप्ता ॥११॥

उपालम्भः accusation.

उपालम्भमात्रेण उपालम्भः सनिन्दभाषणम्, सः एव उपालम्भमात्रम्, तेन ।

लक्ष्मणः—'तुल्यान्वयेत्यनुगुणेति गुणोन्नतेति
दुःखे सुखे च सुचिरं सहवासिनीति ।
जानामि केवलमहं जन-वाद-भीत्या
सीते त्यजामि भवतीं न तु भाव-दोषात् ॥'१२॥

अयमार्यस्य संदेशः ।

सीता—कहं जणवादभयेणेत्ति ! किं वि वअणीअं मे अत्थि ?
कथं 'जनवादभयेन' इति ! किमपि वचनीयं मे अस्ति ?

लक्ष्मणः—कीदृशमार्याया वचनीयम्,

ऋषीणां लोक-पालानामार्यस्य मम चाग्रतः ।
अग्नौ शुद्धिं गता देवी किंतु (लज्जां नाटयति)[१]

सीता[२]—कहेहि, किंतु ।
कथय किंतु ।

लक्ष्मणः— लोको निरङ्कुशः ॥१३॥

अनुगुण congenial. **जनवादः** scandal. **भावः** a feeling; love.

सीते अयि जनकनन्दिनि, (भवती मम), तुल्यान्वया समानवंशा, इति एतद् वस्तु, जानामि वेद्मि, (भवती मम) अनुगुणा समान-गुण-शालिनी, अनुकूला इत्यर्थः इति (जानामि), (भवती) गुणोन्नता गुणैः सौन्दर्य-दाक्षिण्यादिभिः उन्नता उदात्ता, इति (जानामि), (भवती) दुःखे कष्टावसरेषु, सुखे हर्षावसरेषु च सुचिरं चिरकाल-पर्यन्तम्, सह-वासिनी सहचारिणी, इति (च जानामि) । अहम् रामः, केवलं जन-वाद-भीत्या लोकापवादाद् भयेन, भवतीं त्वाम्, त्यजामि परिहरामि, भाव-दोषात् मम भावे प्रेम्णि दोषाद् विकारसद्भावाद् हेतोः, तु न (त्यजामि) ॥१२॥

वचनीयं निन्दनीयं वस्तु ।

देवी पूज्या भवती, ऋषीणां सर्वपूज्यानां मुनीनाम्, लोक-पालानाम् इन्द्रादीनाम्, आर्यस्य पूज्य-भ्रातुः रामस्य, मम लक्ष्मणस्य, च अग्रतः समक्षम्, अग्नौ अनले, शुद्धिं गता दैवीं परीक्षां समुत्तीर्णा, किंतु लोकः प्रजा-वर्गः, निरङ्कुशः निर्गतः अङ्कुशात्, अनर्गल-भाषी इति भावः, (अस्ति) ॥१३॥

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१. Omitted in A. B. C.

२. A. B. C. add (लज्जां नाटयति)

सीता—अग्गिसुद्धिसंकित्तणेण पडिबोधिदम्हि । रावणभवणउत्तंतो[1]
अग्निशुद्धिसंकीर्तनेन प्रतिबोधितास्मि । रावणभवनवृत्तान्तः
पुणो वि उव्वादिअदि[2] । सीदाए वि णाम एव्वं संभावीअदित्ति सव्वहा
पुनरपि उद्बाधते । सीताया अपि नाम एवं संभाव्यत इति सर्वथा
अलं महिलत्तणेण ! एव्वं परिच्चत्ता ? णु परिच्चत्ताम्हि । किं णु[3] खु जुत्तं
ऽलं महिलात्वेन ! एवं परित्यक्ता ? ननु परित्यक्ताऽस्मि । किं नु खलु युक्तं
मम अअउत्तपरिच्चत्तं अत्ताणं परिच्चइदुं । किं णु[4] खु तस्स एव्व णिरणुक्कोस-[5]
ममाऽऽर्यपुत्रपरित्यक्तम् आत्मानं परित्यक्तुम् । किं नु खलु तस्यैव निरनुक्रोश-
स्स समाणो एसो पसओ पेक्खिदव्वोत्ति वअणीअकंटकोपहिदं जीविदं
स्य समान एष प्रसवः प्रेक्षितव्य इति वचनीयकण्टकोपहितं जीवितं
परिरक्खामि ।
परिरक्षामि ।

लक्ष्मणः—अनुगृहीतोऽस्मि । (उत्थाय प्रणमति) इदमपरमार्येण संदिष्टम्—

सीता—किं णु खु भविस्सदि ?
किं नु खलु भविष्यति ?

संकीर्तनम् mention. **प्रतिबोधिता** roused, made to understand. **वृत्तान्तः** affair; the tale (of my sojourn). **उद्बाधते** is troubling. **निरनुक्रोश** merciless; ruthless. **वचनीय-कण्टकोपहितम्** placed on the thorn of scandal.

अग्नि-शुद्धि-संकीर्तनेन अग्नौ शुद्धिः,तस्याःसंकीर्तनेन वर्णनेन । **रावण-भवन-वृत्तान्तः** राक्षस-राजस्य गृहे यः निवासः, तस्य वृत्तान्तः पूर्ववृत्तम् । **उद्बाधते** पीडयति, **निरनुक्रोशस्य** निर्दयस्य । **प्रसवः** अपत्यम् । **वचनीयकण्टकोपहितम्** वचनीयं निन्दा एव कण्टकम्, तत्र उपहितं स्थापितम् ।

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१. ०त्तान्तम् C.

२. ०धयति A. B. C

३, ४. ण A. B. C

५. ०रणुक्को० A. B. C.

लक्ष्मणः—'त्वं देवि, चित्त-निहिता गृह-देवता मे
स्वप्नाऽऽगता शयन-मध्य-सखी त्वमेव ।
दारान्तराऽऽहरण-निःस्पृह-मानसस्य
यागे तव प्रतिकृतिर्मम धर्म-पत्नी ॥' १४ ॥

सीता—एव्वं संदिशंतेण अंअउत्तेण परिच्चाअदुक्कं मयि णिरवसेसं अवणीदं । णहि तह अण्णासत्ता पइणो, इत्थिआजणस्स दुक्कं उप्पादेदि जह अण्णासत्तो ।

एवं संदिशताऽऽर्यपुत्रेण परित्यागदुःखं मयि निरवशेषमपनीतम् । नहि तथाऽन्यासक्ता पत्युः, स्त्रीजनस्य दुःखमुत्पादयति यथाऽन्यासक्तः ।

लक्ष्मणः—कः प्रतिसंदेशः ?

सीता—कस्स ?

कस्य ?

लक्ष्मणः—आर्यस्य ।

निःस्पृह unambitious. **प्रतिकृतिः** image.

देवि अयि दिव्यगुणसंपन्ने । **त्वं** भवती, **मे** मम, **चित्त-निहिता** चित्ते मनसि, निहिता स्थापिता, **गृह-देवता** गृहस्य देवता अधिष्ठात्री देवी, (असि)। **त्वम् एव** (मे) **स्वप्नागता** स्वप्ने स्वप्नावस्थायाम्, आगता प्राप्ता, **शयन-मध्य-सखी** शयनस्य आस्तरणस्य, मध्यं गता सखी सहचारिणी, (भविष्यसि)। **दारान्तराऽऽहरण-निःस्पृह-मानसस्य** अन्ये दाराःदारान्तरम्, तस्य ग्रहणे स्वीकरणे निःस्पृहम् इच्छा-रहितं मानसं मनः यस्य तस्य, **मम** रामस्य, **यागे** करिष्यमाणे अश्वमेधयज्ञे, **तव** देव्याः, **प्रतिकृतिः** प्रतिमा (एव) **धर्मपत्नी** भार्या, (भविष्यति) ॥१४॥

निरवशेषम् completely. **अन्यासक्ता** attached to another person. **प्रतिसंदेशः** a message in return.

निरवशेषं संपूर्णम् । **अन्यासक्ता पत्युः तथा दुःखं न हि उत्पादयति यथा अन्यासक्तः स्त्रीजनस्य** इत्यन्वयः । **प्रतिसंदेशः** प्रतिवाचिकम् ।

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१. निर० A. B. C.

सीता—एव्वं गदे वि पडिसंदेशो ! अज्जूणं उण मम वअणादो
एवं गतेऽपि प्रतिसंदेशः ! श्वश्रूणां पुनर्मम वचनात्
पादवंदणं कदुअ विण्णवेहि—एव्वं अहं णीरक्खा सावदसमाइण्णे वणे
पादवन्दनं कृत्वा विज्ञापय—एवमहं नीरक्षा श्वापदसमाकीर्णे वने
पडिवसंती अ सव्वहा हिअएण अय्याहिं अणुगहीदव्वेत्ति ।
प्रतिवसन्ती च सर्वथा हृदयेनाऽऽर्याभिरनुग्रहीतव्या—इति ।

लक्ष्मणः—प्रतिगृहीतेयमाज्ञा । आर्यस्य न किंचित्संदिष्टम् ।

सीता—तह णिठ्ठुरो[1] णाम संदीसीअदित्ति अप्पडिहदवअणदा
तथा निष्ठुरो नाम सन्दिश्यत इत्यप्रतिहतवचनता
एसा लक्खणस्स, ण सीदाए धण्णत्तणं । तह मम वअणादो तं जणं
एषा लक्ष्मणस्य, न सीताया धन्यत्वम् । तथा मम वचनात् तं जनं
विण्णवेहि—मंदभाइणीं अणुसोअंतो वण्णस्समपरिवालणं अहिग्घंतो
विज्ञापय—मन्दभागिनीम् अनुशोचन् वर्णाश्रमपरिपालनम् अभिघ्नन्
अत्ताणं ण बाधेहि, सद्धंमे ससरीरे सावधाणो होहित्ति । वच्छ[2]
आत्मानं न बाधस्व[3], सद्धर्मे सशरीरे[4] सावधानो भव—इति । वत्स

नीरक्षा protection-less. **श्वापद-समाकीर्ण** teeming with beasts of prey. **प्रतिगृहीता** accepted. **अप्रतिहत-वचनता** inevitability of the words. **अभिघ्नत्** killing; harming. **सद्धर्मः** rightful duties. **सशरीर** together with person

विज्ञापय निवेदय । **नीरक्षा** रक्षा-रहिता । **श्वापद-समाकीर्णे** श्वापदाः सिंहादयः हिंस्राः प्राणिनः, तैः समाकीर्णे व्याप्ते । **प्रतिगृहीता** स्वीकृता मानिता इति भावः । **अप्रतिहत-वचनता** न प्रतिहतं भग्नम् अप्रतिहतम्, तादृशं वचनं यस्य सः अप्रतिहतवचनः (लक्ष्मणः), तस्य भावः ।

१. णिष्ठुरो A. B. C.

२. वच्च A. B. C.

३. बाधय A. C.

४. स्वश० A. B. C.

लक्खण, किं उवालंभामि महाराअं ।
लक्ष्मण, किमुपालभे महाराजम् ।

लक्ष्मणः—किमेतावत्यपि न प्रभवति देवी ।

सीता—एव्वं वि तं जणं विण्णवेहि--ण जुत्तं तव णिरपराहं
एवमपि तं जनं विज्ञापय— न युक्तं तव निरपराध-
इमं जणं सपदि हिअआदो णिव्वसिदुं, किं उण विसआदोत्ति ।
मिमं जनं सपदि हृदयतो निर्वासयितुं किं पुनर्विषयतः—इति ।

लक्ष्मणः—संदेष्टव्यमार्यया संदिष्टम् ।

आर्या निर्वासिता नाम हृदयात्प्रभविष्णुना ।
कथं गृहाद् गृहं नाम कथं जनपदादपि ॥ १५ ॥

धन्यत्वम् महद् भाग्यम् । अभिघ्नन् नाशयन् । सद्धर्मे सतां धर्मे, श्रेष्ठधर्मे वा । स-शरीरे देहसहिते । "किमुपालभे महाराजम्" इति । 'श्रीरामं प्रति उपालम्भसंदेशः न मम रुचिकरः' इति भावः । "किमेतावति" इति । 'सर्वथाऽपि भवती स्वपतिम् उपालब्धुं क्षमा' इति लक्ष्मण-हृदयम् । "एवमपि तं जनम्" इति । एवम् एतद्, वक्ष्यमाणं वस्तु इति भावः ।

विषयतः from country (from human habitations)

नाम wonder that; pity that. **प्रभविष्णु** possessing power, absolute.

विषयतः देशात् । संदेष्टव्यम् संदेष्टुं योग्यम् ।

प्रभविष्णुना शक्तिशालिना, स्वतन्त्रेण ज्येष्ठभ्रात्रा रामेण, **आर्या** पूजनीया भवती, **हृदयात्** अन्तःकरणात्, **निर्वासिता** निष्कासिता, **नाम** एतद् महद् आश्चर्यम् इति भावः, परं वक्ष्यमाणं तस्य कृत्यं तु ततोऽपि महान्तं विस्मयं वितनोति इति आशयेन आह "कथं गृहाद्" इति । **गृहम्** 'गृहिणी गृहमुच्यते' इतिवचनेन स्वतः गृहरूपा आर्या, **गृहात्** भवनात्, **कथं** (**निर्वासितम्**) । गृहस्य गृहाद् निर्वासनं न कथम् अपि ऊहितुं शक्यते इति भावः । ततः च, **जनपदाद्** देशाद्, **अपि कथं** (**निर्वासितम्**) । एतत् तु ततोऽपि अधिकतरम् आश्चर्यम् आतनोति । न तत् कार्यजातं कथमपि समर्थयितुं शक्यते इति भावः ॥१५॥

सीता—एव्वं वि मम वअणादो विण्णाविदव्वो – सा तपोवण-
एवमपि मम वचनाद् विज्ञापयितव्यः—सा तपोवन-
वासिणी सव्वहा सीमण्टअणिहिदेण अंजलिणा विण्णवेदि[1] जइ अहं
वासिनी सर्वथा सीमन्तनिहितेनाञ्जलिना विज्ञापयति 'यद्यहं
णिग्गुणा चिरपरिचिदेत्ति वा, अणाहेत्ति वा, सीदेत्ति वा सुमरणमेत्त-
निर्गुणा चिरपरिचितेति वा, अनाथेति वा, सीतेति वा स्मरणमात्रे-
एण अणुग्गहिदव्वा'—इत्ति ।
णानुग्रहीतव्या'[2] —इति ।

लक्ष्मणः—इमं संदेशमाकर्ण्य क्षते क्षारमिवाऽऽहितम् ।
दशामसह्यां शोकस्य व्यक्तमार्यो गमिष्यति ॥१६॥

सीता—अदिमहिदे वि सअमंडले कहं तुमं[3] सोंति एत्तिआ दुक्ख-
अतिमहितेऽपि स्वमण्डले[4] कथं ....[5]दुःख-

सीमन्त parted hair, (here) the top of the bent forehead. अञ्जलि folded hands.

एवम् अपि एतद् अपि । सीमन्तविनिहितेन सीमन्तः केशवेशः, अत्र आवर्जितस्य ललाटस्य उपरितनः सीमन्त-चुम्बी भागः, तत्र निहितेन स्थापितेन । अञ्जलिना कर-युग-पुटेन ।

क्षतम् a hurt place; a wound. क्षारम् a saltish substance. व्यक्तम् evidently.

क्षते व्रणे, आहितं पातितम्, क्षारं लवणम्, इव इमं संदेशं वाचिकम्, आकर्ण्य श्रुत्वा, आर्यः ज्येष्ठभ्राता, व्यक्तं स्फुटम्, नूनम् इति भावः, शोकस्य अनुतापस्य, असह्यां सोढुमशक्याम्, दशाम् अवस्थाम्, गमिष्यति प्राप्स्यति ॥१६॥

अतिमहित highly esteemed. मण्डलम् kingdom. दुःख-सहायाः

१. ०दित्ति A. B. C.

२. ०मात्रकेनानु० A. C.; ०मात्रकेणानु० B

३. The Chaya may be त्वं or त्वां

४. B suggests स्वकम०

५. ते सन्ति स्त्रियः A .B. C. In Tika B suggests एतावन्तः for स्त्रियः.

सहाया। संपदं मए विणा तए एक्केण[1] एसो चिंतिदव्वो। तुमं
सहायाः। साम्प्रतं मया विना त्वयैकेनैष चिन्तयितव्यः। त्वं
बादुस्सरीरे सावहाणो होहित्ति।
भ्रातुः शरीरे सावधानो भवेति।

लक्ष्मणः—अनुरूपमेतन्महानुभावतायाः।

सीता—वच्छ लक्खण, पणमिदव्वा[2] तुए मम वअणादो राहव-
वत्स लक्ष्मण, प्रणन्तव्या त्वया मम वचनाद् राघव-
उलराअधाणी भअवदी अयोज्जा, सुस्सूसिदव्वो पडिमागदो महाराओ,
कुलराजधानी भगवत्ययोध्या, शुश्रूषितव्यः प्रतिमागतो महाराजः,
साहिदव्वा अज्जूणं आणत्ति, समस्सासिदव्वा पिअंबदा मम
साधयितव्या श्वश्रूणामाज्ञप्तिः, समाश्वासयितव्याः प्रियंवदा मम
पिअसहीओ, सुमरिदव्वा सव्वकालं मंदभाइणी। (इति रोदिति)
प्रियसख्यः, स्मर्तव्या सर्वकालं मन्दभागिनी।

लक्ष्मणः— (सोद्वेगम्)

आर्यां स्व-हस्तेन वने विमोक्तुं श्रोतुं च तस्याः परिदेवितानि।
सुखेन लङ्का-समरे हतं मामजीवयन्मारुतिरात्त-वैरः ॥ १७ ॥

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partakers of troubles. शुश्रूषितव्यः should be attended to. साधयितव्या should be executed.

अति-महिते अतीव गौरवयुक्ते। स्वमण्डले निज-राष्ट्रे। दुःखसहायाः दुःखे कष्टे, सहायाः साहाय्यकारिणः। महानुभावतायाः महान् अनुभावः मतिः यस्याः सा महानुभावा महाशया, तस्याः भावः महानुभावता, तस्याः। शुश्रूषितव्यः सेवनीयः। प्रतिमा प्रतिकृतिः, मूर्तिः। साधयितव्या प्रतिपालनीया। आज्ञप्तिः आज्ञा। समाश्वासयितव्याः सान्त्वनीयाः। प्रियंवदाः प्रियभाषिण्यः।

परिदेवितम् lamentation. मारुतिः Hanúmán. आत्तवैरः one (who was) inimical towards me.

आत्त-वैरः बद्धवैरः, शत्रुः, मारुतिः मरुत्तनयः हनूमान्, लङ्कासमरे लङ्कायाः राक्षसराजधान्याः, समरे युद्धे, सुखेन एतादृशानि घोरदुःखानि

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१. एक्केण A. C. २. णमित० A. B. C.

(विलोक्य)

एते रुदन्ति हरिणा हरितं विमुच्य
हंसाश्च शोक-विधुराः करुणं रुवन्ति ।
नृत्तं त्यजन्ति शिखिनोऽपि विलोक्य देवीं
तिर्यग्गता वरममी न परं मनुष्याः ॥ १८ ॥

सीता—वच्छ लक्खण, आसण्णात्थमयो सूरो । दूरे अ इदो
वत्स लक्ष्मण, आसन्नास्तमयः सूर्यः । दूरे चेतो
माणुस-संपादो । उड्डीणा पक्खिणो । संचरंति सावदा । गच्छ, ण जुत्तं
मानुषसंपातः । उड्डीनाः पक्षिणः । संचरन्ति श्वापदाः । गच्छ, न युक्तं
परिलंबिदुम् ।
परिलम्बितुम् ।

अननुभूय, हतं पातितम्, माम् लक्ष्मणम्, आर्यां पूज्यां सीताम्, स्वहस्तेन निजकरेण, स्वयम् एव इति भावः, वने कानने, विमोक्तुं त्यक्तुम्, तस्याः आर्यायाः सीतायाः, परिदेवितानि विलापान्, श्रोतुम् आकर्णयितुम्, च अजीवयत् ससंज्ञम् अकरोत् ॥१७॥

हरित: young grass. शोक-विधुर: over-whelmed with grief. करुणम् pathetically. शिखी peacock. तिर्यग्गत: an animal.

देवीं सीतां, विलोक्य दृष्ट्वा, एते समन्ताद् वर्तमानाः, हरिणाः मृगाः, हरितं बालतृणम्, विमुच्य परित्यज्य, रुदन्ति अश्रून् पातयन्ति, शोक-विधुराः शोकेन संतापेन, विधुराः अभिभूताः, हंसाः कादम्बाः, च अपि, करुणं कारुण्यजनकस्वरेण, रुवन्ति रोदन-शब्दं कुर्वन्ति, शिखिनः मयूराः, अपि च, नृत्तं नृत्यं, त्यजन्ति मुञ्चन्ति । अमी पुरतः दृश्यमानाः, तिर्यग्गताः तिर्यक् तिरश्चीनं, गतं गमनं येषां ते तिर्यञ्चः जीवाः, वरम् मनाक्प्रियाः । परं किंतु, मनुष्याः अस्मादृशाः मानवाः, न (वरम्) ॥१८॥

अस्तमय: setting. संपात: traffic. उड्डीन flown (to nests). परिलम्बितुम् to delay.

आसन्नास्तमयः आसन्नः निकटवर्ती, अस्तम् अयः अस्ताचलस्य गमनं

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१. रुदन्ति A. B. C.

लक्ष्मणः—(अञ्जलिं बद्ध्वा) सर्वपश्चिमोऽयं लक्ष्मणस्य प्रणामाञ्जलिः । तत्सावधानं परिगृह्यताम् ।

सीता—णिच्चावहिदा खु अहं ।

निल्याऽवहिता खल्वहम् ।

लक्ष्मणः—विज्ञापयामि देवीम्—

आर्यं मित्रं बान्धवान् वा स्मरन्त्या शोकादात्मा मृत्यवे नोपनेयः ।
इक्ष्वाकूणां संततिर्गर्भ-संस्था सेयं देव्या यत्नतो रक्षणीया ॥ १९ ॥

सीता—अप्पडिहदवअणो खु सोमित्ती ।

अप्रतिहतवचनः खलु सौमित्रिः ।

लक्ष्मणः—इयमपरा विज्ञापना—

सीता—का अण्णा ?

काऽन्या ?

लक्ष्मणः—ज्येष्ठस्य भ्रातुरादेशादानीय विजने वने ।
परित्यक्ताऽसि देवि, त्वं दोषमेकं क्षमस्व मे ॥२०॥

प्राप्तिः यस्य सः । **मानुष-संपातः** जन-संचरणम् । **उड्डीनाः** स्वनीडान् प्राप्तुं विहायसा गच्छन्ति इत्यर्थः । **परिलम्बितुम्** विलम्बं कर्तुम् ।

पश्चिम last.

सर्वपश्चिमः अन्तिमतमः ।

उपनेय: should be taken to.

आर्यं श्रीरामम्, **मित्रं** मित्रजनं सखीजनम्, **बान्धवान् वा** अथवा पितृ-श्वशुर-कुल-बन्धून्, **स्मरन्त्या** ध्यायन्त्या (**भवत्या**), **शोकात्** दुःसह-दुःख-कारणात्, **आत्मा** स्वशरीरम्, **मृत्यवे** मरणाय यमाय वा, **न उपनेयः** उपस्थापनीयः । **इक्ष्वाकूणां** राघवाणाम्, **संततिः** संतानः, **गर्भसंस्था** गर्भस्थिता, (**विद्यते**) । **इयम्** एषा **सा** पूर्वोक्ता, **देव्या** आर्यया, **यत्नतः** सावधानतया, **रक्षणीया** अवेक्षणीया ॥ १९ ॥

विज्ञापना request.

विज्ञापना निवेदनम् ।

सीता—(ससंभ्रमम्) जेट्ठवअणाणुवत्ति तुमेत्ति परितोसकाले को
ज्येष्ठवचनानुवर्ती त्वमिति परितोषकाले को

दोसो आसंकीअदि ?
दोष आशङ्क्यते ?

(लक्ष्मणः सप्रदक्षिणं प्रणम्य परिक्रामति)

(सीता रोदिति)

लक्ष्मणः—(दिशोऽवलोक्य) भो भो लोकपालाः शृण्वन्तु भवन्तः,

एषा वधूर्दशरथस्य महारथस्य

सीता—अदि सिलाहणिज्जाइं अक्खराइं[1] सुणीअंदि ।
अतिश्लाघनीयान्यक्षराणि श्रूयन्ते ।

लक्ष्मणः—**राम ऽऽह्वयस्य गृहिणी मधु-सूदनस्य** ।

देवि अयि आर्ये, ज्येष्ठस्य अग्रजस्य, भ्रातुः सहोदरस्य, आदेशात् शासनात्, विजने जन-रहिते, वने अरण्ये, आनीय प्रापय्य, परित्यक्ता विमुक्ता, असि विद्यसे । त्वम् मे मम (इमम्) एकं प्रथमम्, दोषम् अपराधम्, क्षमस्व मर्षय ॥ २० ॥

अनुवर्ती obedient. **लोकपालः** a guardian of a quarter of the world.

ज्येष्ठ-वचनानुवर्ती गुरुजन-निदेश-पालन-शीलः । **परितोष-काले** हर्षावसरे ।

एषा वने विमुच्यमाना सीता, (या हि) **महारथस्य** एकाकिना सता धन्विनां दश सहस्राणि योधयितुं क्षमस्य, **दशरथस्य** रामपितुः, **वधूः** स्नुषा, (वर्तते) ।

श्लाघनीयानि स्तुत्यानि ।

रामाह्वय Rama by name.

रामाऽऽह्वयस्य रामः इति आह्वयः नामधेयं यस्य तस्य, **मधु-सूदनस्य** मधु-नामकस्य दैत्यस्य नाशकस्य, विष्णोः, (च) **गृहिणी** भार्या, (वर्तते),

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१. अक्खराइं A. B.

सीता--कुतो मे तादिसो बाहधेओ

कुतो मे तादृशं[1] भागधेयम्[2] ।

लक्ष्मणः—निर्वासिता पतिगृहाद्[3]

(सीता कर्णौ पिदधाति)

लक्ष्मणः-- विजने वनेऽस्मिन्

एकाकिनी वसति रक्षत रक्षतैनाम् ॥२१॥

(सीता गर्भं दर्शयति)

लक्ष्मणः--एनामपि भगवतीमार्यायाः कृते विज्ञापयामि—

जात-श्रमां कमल-गन्ध-कृताधिवासैः
काले त्वमप्यनुगृहाण तरङ्ग-वातैः ।
देवी यदा च सवनाय विगाहते त्वां
भागीरथि, प्रशमय क्षणमम्बु-वेगम् ॥ २२ ॥

भागधेयम् fortune. **पिदधाति** covers. **एकाकिनी** alone.

भागधेयम् भाग्यम् ।

(**सा**) **पतिगृहात्** भर्तृ-गेहाद्, **निर्वासिता** निस्सारिता, (**सती**), **पिदधाति** आच्छादयति ।

अस्मिन् एतस्मिन्, **विजने** जनशून्ये, **वने** जङ्गले,**एकाकिनी** असहाया, **वसति** स्थितिं कुरुते, **एनाम्** एताम्, **रक्षत रक्षत** अवश्यं त्रायध्वम् ॥२१॥

अधिवासः perfuming. **सवनम्** purificatory bath. **विगाहते** enters.

भागीरथि गङ्गे,**त्वम् अपि जातश्रमां** जातःउत्पन्नः श्रमःक्लान्तिःयस्याःताम्, **काले** कालेषु,समये समये इत्यर्थः,**कमल-गन्ध-कृताधिवासैः**कमलानां पद्मानाम् गन्धेन सौरभेण कृतःसंपादितःअधिवासःसुरभीभावःयेषां तैः,**तरङ्ग-वातैः** लहरी-संबन्धेन शिशिरैःपवनैः,**अनुगृहाण** अनुगृहीतां कुरु,अभ्युपपद्यस्व। **यदा** यस्मिन् काले,**च देवी** सीता,**सवनाय** स्नानाय,**त्वां विगाहते** प्रविशति, (**तदा त्वं**)**अम्बु-वेगं** स्वीय-जल-रयम्,**क्षणम्** अल्पकालम्,**प्रशमय** लघूकुरु ॥२२॥

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१. ०दृशः A. B. C.

२. ०धेयः A. B. C.

३ ०हात् A. B. C.

ये केचिदत्र मुनयो निवसन्त्यरण्ये
विज्ञापयामि शिरसा प्रणिपत्य तेभ्यः ।
स्त्रीत्युज्झितेत्यशरणेति कुलाऽऽगतेति
देवी सदा भगवतीत्यनुकम्पनीया ॥२३॥
एषोऽञ्जलिर्विरचितो वन-देवतानां
विज्ञापनां क्षणमिमामवधारयन्तु ।
सुप्ता प्रमाद-वशगा विषम-स्थिता वा
यत्नादियं भगवतीभिरवेक्षणीया ॥२४॥

उज्झिता abandoned. **भगवती** a glorious lady.

ये, केचित् केऽपि, **मुनयः** तपोधनाः, **अत्र** अस्मिन्, **अरण्ये** वने, **निवसन्ति**, **तेभ्यः** तान् अनुकूलयितुम्, **शिरसा प्रणिपत्य** नमस्कृत्य, **विज्ञापयामि** निवेदयामि—"**देवी** दिव्य-गुण-संपन्ना सीता, **स्त्री** अबला, इति एतत् (कृत्वा), **उज्झिता** त्यक्ता, इति (विचार्य), **अशरणा** असहाया इति (गणयित्वा), **कुलागता** सद्वंशजाता, इति (चिन्तयित्वा) **भगवती** दया-दाक्षिण्याऽऽदि-श्रेष्ठ-गुण-रूपैश्वर्य-संपन्ना, इति (मत्वा), **सदा** सर्वकालम्, **अनुकम्पनीया** दयनीया ॥२३॥

वन-देवता a forest deity. **अवधारयन्तु** may kindly attend to.

वन-देवतानां काननाधिष्ठात्रीणां देवीनां कृते,**एषः अञ्जलिः** कर-युग-पुटः (मया इदानीम् एव) **विरचितः** विहितः । (ताः भवत्यः) **इमाम्** वक्ष्यमाणाम् इति भावः, (मदीयां) **विज्ञापनां** विनिवेदनाम्, **क्षणम्** अल्पकालं यावत्, **अवधारयन्तु** सावधानमनसा श्रृण्वन्तु इति भावः,—"**इयं** सीता, **सुप्ता** निद्राधीना (वा स्यात्), **प्रमाद-वशगा** अनवधानतां प्राप्ता (वा भवेत्), **विषम-स्थिता वा** अथवा प्रतिकूलायां परिस्थित्यां वर्तमाना (विद्येत—सर्वासु अपि दशासु, इयम्) **भगवतीभिः** ऐश्वर्य-शालिनीभिः देवीभिः, **यत्नात्** प्रयत्नम् आधाय, **अवेक्षणीया** रक्षणीया इति भावः ॥ २४ ॥

भो भो हिंस्रा भूमिरेषा भवद्भि-
र्वर्ज्या देशो न प्रवेश्यः परेषाम् ।
मृग्यो मृग्यो विप्रवासे सखीनां
यूयं सख्यो मा क्षणं मुञ्चतैनाम् ॥२५॥
सख्यो नद्यः स्वामिनो लोकपाला
मातर्गङ्गे भ्रातरश्शैलराजाः ।
भूयो भूयो याचते लक्ष्मणोऽयं—
यत्नाद्रक्ष्या राजपुत्री—गतोऽहम् ॥२६॥

(प्रणम्य निष्क्रान्तः)

सीता—कहं सच्चं एव म एआइणीं परिच्चइअ गदो लक्खणो ।
कथं सत्यमेव मामेकाकिनीं परित्यज्य गतो लक्ष्मणः ।
(विलोक्य) हद्धी ! हद्धी ! अत्थमिदो सूरो, सरेण वि लक्खणो ण
हा धिक्! हा धिक्! अस्तमितः सूर्यः, स्वरेणापि लक्ष्मणो न

वर्ज्या worth being avoided; *i.e.*, should be avoided

भोः भोः हिंस्राः हिंसकाः सिंहादयः जन्तवः, **एषा भूमिः** एषः प्रदेशः यत्र सीता वसति,**भवद्भिः** प्रार्थ्यमानैः जन्तुभिः,**वर्ज्या** परिहरणीया (अस्ति)। (अयम्) **देशः** इदं प्रान्तम्, **परेषाम्** वनान्तरस्थानां जन्तूनाम्, **अपि, न प्रवेश्यः** प्रवेशं दातुम् अर्हः न (इति ज्ञेयम्) । **मृग्यः मृग्यः** भोः भोः सर्वाः मृग्यः, **विप्रवासे** अस्मिन् गृहाद् बहिः निवासे, **यूयम्** (एव) **सखीनां सख्यः** मुख्याः सख्यः, (स्थ, अतः) **एनां** सीताम्, **क्षणं** निमेषं यावद्, (अपि) **मा मुञ्चथ** न त्यजत। अथवा **सखीनां विप्रवासे** वियोगे, **यूयं सख्यः** (स्थ) इत्यादि ॥ २५ ॥

सख्यः नद्यः भोः सखीभूताः सरितः, **स्वामिनः** अयि रक्षकाः, **लोकपालाः** इन्द्रादयः, **मातः** जननि, **गङ्गे** भागीरथि, **भ्रातरः** बन्धवः **शैलराजाः** उत्तमाः पर्वताः, "**राजपुत्री** जनक-नृप-दुहिता सीता, **यत्नाद्** यत्नपूर्वकम्, **रक्ष्या** रक्षणीया," (इति) **अयम्** एषः अहम्, **लक्ष्मणः** सौमित्रिः, **भूयःभूयः** वारं वारम्, **याचते** प्रार्थयते । **अहं गतः** एषः गच्छामि ॥२६॥

दीसइ[1], हरिणा वि सअं आवासं आअन्ति, उड्डीणा पक्खिणो, संचरंति
दृश्यते, हरिणा अपि स्वमावासमायान्ति[2], उड्डीनाः पक्षिणः, संचरन्ति
सापदा, आच्छादीअदि अंधआरेण दिट्ठी[3], णिंमाणुसं महारण्णं, किं
श्वापदाः, आच्छाद्यतेऽन्धकारेण दृष्टिः, निर्मानुषं महाऽरण्यम्, किं
करेमि मंदभाआ, कीस अरण्णाहिं पव्वजमि एआइणी,अदेस असलाका
करोमि मन्दभाग्या, किमित्यरण्ये[4] प्रव्रजाम्येकाकिनी,...............
ति गां मि मि,किं णु खु मए पावं किदं जस्स दाणिं एव्वं विरहं सव्वहा
............किं नु खलु मया पापं[6] कृतं यस्येदानीमेवं[7] विरहं सर्वथा
अणुभाविदोम्हि, कहं देहवितोनलि, कहं दाव लक्खणणिउत्ता वणदेवता
ऽनुभावितास्मि, कथं............,कथं तावल्लक्ष्मण-नियुक्ता वन-देवता
.........,कहं दे राहवकुलक्कमागदा वसिष्ठवंमीइप्पमुहा महाप्पहावा
...........कथं ते राघव-कुल-क्रमाऽऽगता वसिष्ठ-वाल्मीकि-प्रमुखा महा-प्रभावा
महेसिणो, ते दाणि मं परित्ता अ अभिदेहित्ति (इति मोहं गच्छति)
महर्षयः, ते इदानीं मां परित्राय[8]..............

(ततः प्रविशति वाल्मीकिः)

वाल्मीकिः—(ससंभ्रमम्)

दृश्यते is ascertained. **प्रव्रजामि** shall go. **राघव-कुल-क्रमाऽऽगता** continuously attached to the (whole) series of the family of the Raghus. **महा-प्रभावाः** of great miraculous potentialities.

दृश्यते ज्ञायते । **प्रव्रजामि** व्रजिष्यामि । **राघव-कुल-क्रमाऽऽगताः** रघु-वंश-परम्परा-प्राप्ताः । **महा-प्रभावाः** अलौकिक-तपस्तेजोयुक्ताः ।

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१. ०सई A. B. C.

२. स्वयमा० A.; स्वकमा० B.

३. दिट्ठी A. B. C.

४. कीदृशमरण्यैः A. B. C.

५. एव A. B. C.

६. A. B. C. read पापं after कृतं

७. एव A. B. C.

८. परित्यक्त्वा A. C. परित्यज्य B.

आकर्ण्य जह्नु-तनयां समुपागतेभ्यः
संध्याऽभिषेक-विधये मुनि-दारकेभ्यः ।
एकाकिनीमशरणां रुदतीमरण्ये
गर्भाऽऽतुरां स्त्रियमतित्वरयाऽऽगतोऽस्मि ॥२७॥

सीता—(प्रत्यागम्य) को एस मं विज्जइ[1] । (विचिन्त्य) ण
क एष मां वीजते,[2] न
कोवि आणत्तिकरलक्खणविण्णत्तिआ अणिचरित्ति भअवई भाईरई
कोऽपि, आज्ञप्तिकर-लक्ष्मण-विज्ञप्त्या अनुचरन्ती भगवती भागीरथी
तरंगाए मामणुगह्णादि ।
तरङ्गैर्मामनुगृह्णाति ।

वाल्मीकिः—ईयम[3]न्धकारसंरुद्ध[4]तया दृष्टि संचारस्य न दृश्यते,

जह्नु-तनया Ganges. **अभिषेक:** ablution, bath. **विधि:** rite. **गर्भाऽऽतुरा** afflicted by the embryo.

संध्याऽभिषेक-विधये संध्यायां पश्चिमायां संध्यायाम्, (सायमिति यावत्) यः अभिषेकः स्नानम्, सः एव विधिः अनुष्ठानविशेषः, तस्मै, **जह्नु-तनयां** जह्नोः चन्द्रवंशस्य राज्ञः सुतां गङ्गाम्, **समुपागतेभ्यः** यातेभ्यः प्राप्तेभ्यः, **मुनि-दारकेभ्यः** तापस-बालकेभ्यः **एकाकिनीम्** असहायाम्, **अशरणाम्** अरक्षकाम् **अरण्ये** वने, **रुदतीं** रोदनं कुर्वतीम्, **गर्भातुराम्** गर्भपीडिताम् **स्त्रियम्** अबलाम्, **आकर्ण्य** श्रुत्वा, **अतित्वरया** अति-शीघ्रम्, **आगतः अस्मि** आयातः वर्ते ॥२७॥

प्रत्यागम्य recovering, regaining her senses. **आज्ञप्ति-कर** obedient, devoted.

प्रत्यागम्य प्रत्यावृत्त्य, चेतनां लब्ध्वा । **आज्ञप्ति-करः** (ज्येष्ठानाम्) आज्ञापालकः, वश्यः । **अनुचरन्ती** सेवमाना । **अनुगृह्णाति** अनुकम्पते उपकरोति इति भावः ।

संरुद्धतया on account of being checked, **दृष्टि-संचार:** the

१. ०ज्जई A. B. C.
२ वीक्षते A. B. C. ; वीजति Woolner.
३. अय० A. B. C.
४. ०समृद्ध० A. C.

अत: शब्दापयिष्ये । अयमहं भोः !

सीता—(सहर्षम्) वच्छ लक्खण, पडिणिउत्तोसि ?
वत्स लक्ष्मण, प्रतिनिवृत्तोऽसि ?

वाल्मीकिः—नाहं लक्ष्मणः ।

सीता—(अवगुंण्ठं[1] नाटयति) अच्चाहिदं ! अण्णो एसो को वा
अत्याहितम् ! अन्य एष को वा
परपुरुसो? कहं दाणिं वारइस्सं महाहिदं ? (विचिन्त्य) एव्वम् इत्थिआहं
परपुरुष: ? कथमिदानीं वारयिष्यामि महाऽहितम् ? एवम्—स्त्री अह-
एआइणी अ ।
मेकाकिनी च ।

वाल्मीकिः—एष स्थितोऽस्मि । वत्स, तवाप्यलं पर-पुरुष-शङ्कया दिवसावसान-सवनाय भागीरथीं समुपास्य प्रतिनिवृत्तेभ्यो मुनि-दारकेभ्यस्त्वद्वृत्तान्तमुपलभ्य तपो-धनोऽहं त्वामेवाभ्युपपत्तुमुपागतः । पृच्छामि चात्रभवतीम्—

धर्मेण जित-संग्रामे रामे शासति मेदिनीम् ।
कथ्यतां कथ्यतां वत्से, विपदेषा कुतस्तव ॥२८॥

function (*i. e.*, vision) of the eyes. **शब्दापयिष्ये** I shall call. **अवगुण्ठ:** veiling. **अत्याहितम्** calamity. **अभ्युपपत्तुम्** (lit.) to favour; (here) to help, to serve.

अन्धकार-संरुद्धतया अन्धकारेण संरुद्धः, तस्य भावः अन्धकार-संरुद्धता, तया । **शब्दापयिष्ये** शब्दं करिष्यामि, आकारयिष्ये । **अवगुण्ठम्** मुखस्य वस्त्रेण आवरणम्, 'घूँघट' इति भाषायाम् । **अत्याहितम्** महाभीतिः, 'समुपस्थितम्' इति शेषः । **वारयिष्यामि** प्रतिकरिष्ये । **महाऽहितम्** महाभीतिम् । **उपलभ्य** विज्ञाय । **तपोधनः** तपः एव धनं यस्य सः; तापसः। **अभ्युपपत्तुम्** अनुग्रहीतुम् ; उपकर्तुम् ; सेवितुम् ।

शासत् ruling.

वत्से अयि पुत्रि, **धर्मेण** धर्मपूर्वकम्, **जित-संग्रामे** जितः विजितः संग्रामः युद्धं येन सः तस्मिन्, **रामे** दाशरथौ, (**धर्मेण**) **मेदिनीं** पृथ्वीम्,

१. ०वकुण्ठं A. B. C.

सीता—तदो एव्व पुण्णचंदादो मे असणिपादो।
तत एव पूर्ण-चन्द्रान्मेऽशनि-पातः ।

वाल्मीकिः—कामं रामादेव हि विपत्तिमुपागता ?

सीता—अह इं ।
अथ किम् ।

वाल्मीकिः—यदि त्वं वर्णाऽऽश्रम-व्यवस्था-भूतेन महाराजेन निर्वासिताऽसि तत् स्वस्ति भवत्यै, गच्छाम्यहम् । (परिक्रामति)

सीता—अह विण्णवेमि ।
अथ विज्ञापयामि ।

वाल्मीकिः—कथय ।

सीता—जइ रहुवरेण णिव्वासिदेत्ति भअदा णाणुकंपणीआ,
यदि रघु-वरेण निर्वासितेति भवता नानुकम्पनीया,
एसा उण गब्भगदा रहुसअरदिलीपदसरहपहुदीणं ताइसाणं[1] संतदित्ति
एषा पुनर्गर्भ-गता रघु-सगर-दिलीप-दशरथ-प्रभृतीनां तादृशानां संततिरिति
दाणिं पडिपालणीआ ।
इदानीं प्रतिपालनीया ।

वाल्मीकिः—(प्रतिनिवृत्य) कथमिक्ष्वाकु-वंशमुदाहरति,तदनुयोक्ष्ये। वत्से, किंच दशरथस्य वधूः ?

शासति पालयति (सति), तव एषा विपद् विपत्तिः, कुतः कस्मात् (कारणाद्, जाता इति) कथ्यतां कथ्यतां शीघ्रम् उच्यताम् ॥२८॥

अशनि: thunderbolt कामम् really. अथ (विज्ञापयामि) but. तादृशानाम् of that sort; having such a high fame as; very renowned; prominent. उदाहरति mentions. अनुयोक्ष्ये I shall ask.

अशनि-पातः वज्रपातः। कामम् सत्यम्। वर्णाऽऽश्रम-व्यवस्था-भूतेन वर्णाः ब्राह्मणादयः च आश्रमाः ब्रह्मचर्यादयः च वर्णाश्रमाः, तेषां व्यवस्थया मर्यादया समेन। "अथ विज्ञापयामि" इति । अथ अपरं च, तथा भवता निश्चितेऽपि इदानीम् अन्यद् एव-इति भावः। अनुयोक्ष्ये प्रक्ष्यामि। वधूः स्नुषा ।

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१. ०इसीणं A. B. C.

सीता— जं भअवं आणवेदि ।

यद्भगवानाज्ञापयति ।

वाल्मीकिः—किंच विदेहाधिपतेर्जनकस्य दुहिता ?

सीता— अह इं ।

अथ किम् ।

वाल्मीकिः – किंच सीता ?

सीता—णहि सीदा; भअवं मंदभाइणी ।

नहि सीता; भगवन्, मन्द-भागिनी ।

वाल्मीकिः—हा हतोऽस्मि मन्द-भाग्यः। किंकृतो[1]ऽयमत्रभवत्याः प्रासाद-तलादधोऽवतारः ?

(सीता लज्जां नाटयति)

वाल्मीकिः—कथं लज्जते ! भवतु, योग-चक्षुषाऽहमवलोकयामि । (ध्यानमभिनीय) वत्से ! जनापवाद-भीरुणा रामेण केवलं परित्यक्ता,न तु हृदयेन । निरपराधा त्वमस्माभिरपरित्याज्यैव । एह्याश्रम-पदं गच्छावः ।

सीता—को णु तुमं ?

को नु त्वम् ?

वाल्मीकिः—श्रूयताम्—

सोऽहं चिरंतन-सखो[2] जनकस्य राज्ञ-
स्तातस्य ते दशरथस्य च बाल-मित्रम् ।

किंकृत: brought about by what. **योगचक्षुः** the (superhuman) vision of meditation. **केवलम्** only (outwardly).

किंकृतः किंनिमित्तः । **प्रासाद-तलात्** हर्म्य-तलात् । **अधोऽवतारः** अधस्ताद् अवतरणम् । न प्रायेण राज-पुत्र्यः राजवध्वश्च अकारणं बहिः गच्छन्ति—इति भावः । अत्र **अधोऽवतारः** पतनम् । **योगचक्षुषा** समाहितेन मनसा इत्यर्थः। **'केवलं परित्यक्ता'** इति। अत्र 'केवलम्' इत्युत्तरं 'बाह्यतः' इतिशेषः ।

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१. ०तेऽ० A.

२. ०सखा A. B. C.

वाल्मीकिरस्मि विसृजान्य-जनाभिशङ्कां
नान्यस्तवायमबले श्वशुरः पिता च ॥२९॥

सीता—भअवं, वंदामि ।
भगवन्, वन्दे ।

वाल्मीकिः—वीर-प्रसवा भव, भर्तुश्च पुनर्दर्शनमाप्नुहि ।

सीता—तुमं लोअस्स वम्मीई, मम उण तादो एव्व,
त्वं लोकस्य वाल्मीकिः, मम पुनस्तात एव,
ता गच्छ सअं[1] अस्समपअं । (गङ्गामवलोक्याञ्जलिं बद्ध्वा[2]) भअवइ
तद् गच्छ स्वमाश्रमपदम् । भगवति
भाईरइ, जइ अहं सोत्थिणा[3] गब्भं अभिणिउत्तोमि तदा तव दिणे
भागीरथि, यद्यहं स्वस्ति गर्भमभिनिर्वर्तयामि तदा तव दिने
दिणे सुट्ठुं[4]-उच्छाए कुन्दमालाए उवहारं करइस्सम् ।
दिने सुष्ठु-ग्रथितया कुन्दमालयोपहारं करोमि ।

अभिशङ्का suspicion.

अबले अयि आत्मत्राणासमर्थे मया त्रातव्ये सुकुमारि, **अहं** तव पुरतः विद्यमानः जनः, **राज्ञः** नृपस्य, **जनकस्य, सः** तथाप्रसिद्धः, **चिरंतन-सखः** पुराणमित्रम्, **ते** तव, **तातस्य** पितृ-तुल्य-वत्सलस्य श्वशुरस्य, **दशरथस्य बालमित्रं** सहपांसुक्रीडितः सखा, **वाल्मीकिः अस्मि । (अतः) अन्य-जनाभिशङ्काम्** अपरिचित-पुरुष-भयम्, **विसृज** परित्यज । **अयम्** जनः **तव श्वशुरः पिता च(वर्तते)। अन्यः** पितृ-श्वशुर-भिन्नः,**न(भवति)** ॥२९॥

वीर-प्रसवा begetter of heroes. **स्वस्ति** with safety. **गर्भम् अभिनिर्वर्तयामि** deliver the child. **ग्रथित** wreathed. **आदेशयामि** I show, I direct.

वीर-प्रसवा वीरः शूरः, प्रसवः संततिः यस्याः सा । **तातः** पिता । **स्वस्ति** कुशलेन । **गर्भम् अभिनिर्वर्तयामि** प्रसवक्रियां संपादयामि । **सुष्ठु-**

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१. सयं A. B. C.

२. बध्वा A. B.C.

३. सुखेन A. C. स्वस्तिना B.

४. सुष्ठु A. B. C

वाल्मीकिः--अत्यन्त-दुःख-संचारोऽयं मार्गः, विशेषतस्त्वां प्रति, तद्यथा यथा मार्गमादेशयामि तथा तथा समागन्तव्यम् ।

एतस्मिन्कुश-कण्टके लघुतरं पादौ निधत्स्वाग्रतः
शाखेयं विनता नमस्व शनकैर्गर्तो महान् वामतः ।
हस्तेनाऽऽमृश तेन दक्षिण-गतं स्थाणुं समं साम्प्रतं
पुण्येऽस्मिन् कमलाऽऽकरे चरणयोर्निर्वर्त्यतां क्षालनम् ॥३०॥

(सीता यथोक्तं परिक्रामति)

ग्रथितया शोभनं गुम्फितया । **कुन्दमालया** सदा-पुष्प-माल्येन । **उपहारम्** उपायनम् पूजाम्-इतिभावः । **करोमि** करिष्यामि । **आदेशयामि** उपदिशामि ।

कुशकण्टकम् (a tract or path) full of kusas and other thorns **लघुतरम्** very lightly. **अग्रत: पादौ** the (two) feet in their foreparts; the foreparts of the feet. **आमृश** touch; grasp. **स्थाणु:** branchless trunk. **कमलाकर:** a pond abounding in lotuses.

एतस्मिन् पुरतः दृश्यमाने, **कुश-कण्टके** कुशाः च कण्टकाः च यत्र तत् कुश-कण्टकम्, तस्मिन्; कुशाग्रैः कण्टकान्तरैः च दुःख-संचारायां वनभूमौ इत्याशयः, **पादौ** चरणौ, **अग्रतः** अग्रभागात्, अग्रभागमात्रं प्रयुज्य, न तु सर्वावयवेन इत्याशयः, (अथवा '**अग्रतः**' इत्यत्र द्वितीयार्थे तसिः, अग्रौ इत्यर्थः, तथा च इदम् पदम् '**पादौ**' इत्यस्य विशेषणम्) **लघुतरं** लाघवेन, **निधत्स्व** स्थापय । **इयं**, कस्याचित् तरोः **शाखा विनता** विशेषतः नम्रा (**विद्यते, अतः**) **शनकैः** शनैः, **नमस्व** स्वगात्रं नामय । **वामतः** वाम-पार्श्वे, **महान्** विशालः, **गर्तः** खातः (**वर्तते**), **तेन** तस्मात् कारणात्, **हस्तेन** करेण, दक्षिणेन इति तु प्रकरणात् स्पष्टम्, **दक्षिण-गतं स्थाणुं** वामेतर-पार्श्वे विद्यमानं शाखाहीनं शुष्कं तरुम्, **आमृश** स्पृश, आश्रयस्व इति भावः । **साम्प्रतम्** इदानीम्, **समम्** अविषमं स्थलम् (**आगतम्** इति शेषः) । **अस्मिन्** एतस्मिन्, **पुण्ये** पवित्रे, **कमलाकरे** कमल-बहुले सरसि, **चरणयोः** पादयोः, **क्षालनं** धावनम्, **निर्वर्त्यताम्** संपाद्यताम् ॥३०॥

वाल्मीकिः[१]—इक्ष्वाकूणां च सर्वेषां क्रियाः पुंसवनादयः ।
अस्माभिरेव पच्यन्ते मा शुचो गर्भमात्मनः ॥३१॥
कौसल्या-पाद-शुश्रूषा-सौख्यं वृद्धासु लप्स्यसे ।
[२](निर्दिश्य)
पश्य सख्यो भगिन्यश्च तवैता मुनि-कन्यकाः ॥३२॥

(इति निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः

क्रियाः rites. **पच्यन्ते** are performed; are directed; or, are perfected; are made successful.

सर्वेषां निखिलानाम्, **च** एव, **इक्ष्वाकूणाम्** इक्ष्वाकुवंश्यानां राज्ञाम्, **पुंसवनादयः क्रियाः** पुंसवन-जातकर्माऽऽद्य-संस्काराः, **अस्माभिः** वसिष्ठ-विश्वामित्रादिभिः अस्मादृशैः मुनिभिः, अथवा मया वाल्मीकिना, **एव** न तु येन केन अपि प्राकृतेन पुरोधसा, **पच्यन्ते** विधीयन्ते, अथवा अन्तर्भावितण्यर्थत्वम् आश्रित्य परिनिष्ठाप्यन्ते, सफली-क्रियन्ते । (अतः) **आत्मनः गर्भे** संततेः संस्कारम् अधिकृत्य इति भावः, **मा शुचः** चिन्तां मा कुरु ॥३१॥

शुश्रूषा serving. **सौख्यम्** pleasure. **निर्दिश्य** pointing.

वृद्धासु जरठासु तापसीषु, **कौसल्या-पाद-शुश्रूषा-सौख्यम्** कौसल्यायाः पादयोः या शुश्रूषा सेवा, तस्याः यत् सौख्यम् आनन्दः, तत्, **लप्स्यसे** प्राप्स्यसि । **पश्य** दृष्टिं देहि, **एताः** पुरतः दृश्यमानाः, **मुनि-कन्यकाः** तापस-बालिकाः, **तव भगिन्यः** सहोदराः, **सख्यः** वयस्याः **च** (सन्ति)॥३२॥

इति प्रथमाङ्क-टिप्पनम् ।

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१. A. B. C. add (निर्दिश्य).
२. A. B. C. omit it.

द्वितीयोऽङ्कः

(ततः प्रविशतो द्वे मुनि-कन्यके)

प्रथमा—हला वेदवदि, दिट्ठिआ[1] वड्ढसि ! सीदाए तव पिअ-
हला वेदवति, दिष्ट्या वर्धसे ! सीतायास्तव प्रिय-
सहीए रामच्चामा दुवे पुत्तआ जाआ ।
सख्या राम-श्यामौ द्वौ पुत्रकौ जातौ ।

वेदवती—पिअं मे ! पिअं मे ! किंणामहेआ ?
प्रियं मे ! प्रियं मे ! किं-नामधेयौ ?

प्रथमा—जेट्ठो दाणिं[2] भअवदा कुसोत्ति सद्दाविदो[4] दुदिओ
ज्येष्ठ इदानीं[3] भगवता कुश इति शब्दायितो द्वितीयो
लवोत्ति ।
लव इति ।

वेदवती—किं समत्था[5] पहि परिब्भमिदुं ?
किं समर्थौ पथि परिभ्रमितुम् ?

प्रथमा—किं समत्थात्ति भणिअदि—
किं समर्थाविति भण्यते—

हला oh dear friend. **दिष्ट्या वर्द्धसे** congratualions to you. **शब्दायितः** was named .

हला अयि सखि इति भावः । 'हला' इति अव्ययम्, सखीसंबोधने प्रयुज्यते । **दिष्ट्या** भाग्येन,**वर्द्धसे** अभ्युदयं गच्छति । एतस्य शब्द-द्वयस्य प्रयोगः वर्द्धापने,भाषायां 'बधाई' इत्याख्ये,ज्ञेयः । **किं-नामधेयौ** के नामधेये ययोः तौ । **शब्दायितः** आकारितः, नाम-युक्तः कृतः इति आशयः ।

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१. दिट्ठिआ A. B. C.

२. We suggest तदाणिं

३. The chaya according to the suggestion will be तदानीं

४. ०ब्दापितः A. B. C.

५. ०मत्ता A. B. C.

धावंति हरिणएहिं जह पडिमल्ला किसोरसीहाणं ।
धावति[1] हरिणकैर्यथा प्रतिमल्लं[2] किशोर-सिंहानाम् ।
तह अ तपस्सिणिहिअअं हरंति पिअदंसणा जुअला ॥१॥
तथा च तपस्विनी-हृदयं हरति[3] प्रिय-दर्शनं[4] युगलम्[5] ॥ १॥

मुणिजणस्स अंकादो अंकं[6] अदि संचरंति । संपदं वंमीइविरइदं
मुनिजनस्याङ्काद् अङ्कम्[7] अतिसंचरतः । साम्प्रतं वाल्मीकि-विरचितं
रामाअणं पडंति ।
रामायणं पठतः ।

वेदवती—इमं उत्तंतं सुणिअ एदावत्थं सीदा किदपुण्णेत्ति तक्केमि ।
इमं वृत्तान्तं श्रुत्वा एतदवस्थं[8] सीता कृत-पुण्येति तर्कयामि ।

यथा like. **प्रतिमल्ल** a match. **युगलम्** a pair.

किशोर-सिंहानां किशोराः च ते सिंहाः च, तेषाम्, मृगेन्द्र-शावकानाम्, **प्रतिमल्लं** प्रतिभटम्, **प्रियदर्शनं** प्रियं मनोहारि दर्शनं यस्य तत्, **युगलम्** कुमारद्वयम्, **हरिणकैः** मृगैः, **यथा** तुल्यम्, **धावति** पलायते । **तथा च** अन्यत् च, **तपस्विनी-हृदयम्** तापसीनां चित्तम्, **हरति** आकर्षयति ॥१॥

अङ्कः lap. **एतदवस्थम्** for this much alone.

एतदवस्थम् पुत्रलाभार्थमेव, न तु इतः अधिकप्रयोजनाय पतिसुखलाभाऽऽदिकाय इति भावः ।

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१. ०वतः A. B. C.

२. ०मल्ला A. B, C.

३. ०रतः A. B. C.

४. ०र्शनौ A. B. C.

५. ०गलौ A. B, C.

६. अंकादो A. B. C.

७. अङ्काद् A. B. C.

८. ०तदर्थं A. C. ०तावदर्थं B.

अहं इह्वहंति सीदासोवोअणिवत्यं आऔ सिणिद्धं अणोण्णं।
अहं[१] ...... सीता-शोकः[२] अनिवर्त्यः[३] ..... स्निग्धमन्योन्यम्[४]।

प्रथमा—संभरणीअं खु एदं। को णेमिसउत्तंतो ?
.........[५] खल्वेतत्। को नैमिष-वृत्तान्तः[६]।

वेदवती—संभरिदो एव्व जण्णसंभारो महाराअस्स, णिमंतिदो
संभृत एव यज्ञ-संभारो महाराजस्य, निमन्त्रितः
सांतरवासिणीओ तपोधणाणं संपादो।
सान्तर्वासिनीकस्तपोधनानां संपातः।

प्रथमा—किं णिमंतिदो भअवं वंमीई ?
किं निमन्त्रितो भगवान् वाल्मीकिः ?

वेदवती—सुदं वंमीइतपोवणं वि आअदो रामदूदोत्ति। कहिं दाणिं
श्रुतं—वाल्मीकितपोवनमपि आगतो रामदूतः—इति। कुत्रेदानीं
सीदा पेखिदव्वा ?
सीता प्रेक्षितव्या ?

अनिवर्त्यम् irretrievable. **अन्योन्यं स्निग्धम्** loving each other. **संभरणीय** (?) a thing that must be endured. **संभृत** collected; brought in. **यज्ञ-संभारः** materials of sacrifice. **सान्तर्वासिनीकः** together with ladies. **संपातः** coming.

अनिवर्त्यम् निवर्तयितुम् अशक्यम्। **संभरणीयम्** (?) सोढव्यम्। **संभृतः** प्रगुणितः, सज्जीकृतः। **यज्ञ-संभारः** आज्य-समिधा-प्रभृति यज्ञस्य उपकरणम्। **सान्तर्वासिनीकः** अन्तः आश्रम-मध्ये वासिन्यः अन्तर्वासिन्यः (वैखानस्यः च मुनीनां पत्न्यः च कन्यकाः च), ताभिः सहितः। **संपातः** आगमनम्।

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१. Supplied by us.
२. Suggested by us.
३. Suggested by us.
४. Supplied in B.
५. संभरणीयं A. B. C.
६. ०मिशवृ० A. B. C.

प्रथमा—एत्थ एव्व सालपाअवच्छाआए उपविसदि कहं अदि-
अत्रैव साल-पादप-च्छायायामुपविशति— कथमति-
वाहमित्ति ।
वाहयामि--इति ।

(इति निष्क्रान्ता)

सीता—(निःश्वस्य) अहो ! अविस्ससणीअदा पइदिणिट्ठुर-
अहो अविश्वसनीयता प्रकृति-निष्ठुर-
भावाणं पुरुसहिअआणं[1] जं तंभप्पलिहिदव्वणेआणं दंपदीणं पसंगे
भावानां पुरुष-हृदयानां यत् स्तम्भ-प्रलिखितव्य-स्नेहानां दम्पतीनां प्रसङ्गे
उमामहेस्सरोत्ति[2] सग्गे पुडवीए सीदारामोत्ति अदिप्पसिद्धिं आरोविअ
उमा-महेश्वराविति स्वर्गे, पृथिव्यां सीतारामाविति अतिप्रसिद्धिमारोप्य
णिरवराधा एदं गइं[3] अत्तंतमणुभाविदोम्हि । अथ कीस[4] अहं अंअउत्तं
निरपराधा एतां गतिमत्यन्तमनुभाविताऽस्मि । अथ किमिति अहमार्यपुत्रं

अतिवाहयामि I shall pass (time).

अतिवाहयामि यापयामि (**समयम्** इति शेषः, **दिवसम्** इति वा) । इति एवम्, (**चिन्तयन्ती**-इति शेषः) । 'दिन कैसे काटूँ' इति भाषा ।

अविश्वसनीयता unreliability. **भावः** disposition; inclination. **स्तम्भः** a pillar. **प्रसङ्गः** an occasion of talk (or a topic).

अविश्वसनीयता विश्वासानर्हता। **प्रकृति-निष्ठुर-भावानाम्** प्रकृत्या स्वभावेन निष्ठुरः क्रूरः भावः अभिप्रायः येषां तेषाम् । **स्तम्भ-प्रलिखितव्य-स्नेहानाम्** स्तम्भेषु प्रलिखितव्यः स्नेहः येषां तेषाम् । **प्रसङ्गे** प्रस्तावे । **अतिप्रसिद्धिं** परां ख्यातिम् । **आरोप्य** प्रापय्य । **गतिं** दशाम् ।

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१. ०याणां A. C.

२. ०हेस्सारो० A. B. C.

३. गइँ A. B. C.

४. कीदृग् A. B. C.

णिंदामि । एव्वं पुरा अंअउत्तेण एअस्स वअणीअगाधाधणं सुअमेत्त-
निन्दामि । एवं पुराऽऽर्यपुत्रेण एकस्य[1] वचनीय[2]-गाढ-ध्वान[3]: श्रुतमात्रे-
एण अदरीदमण्णुत्ति संपदं अणेअजोअणांतरिदे......सँणं[4] अकारणं[5]।
ण[6] अत्याहत: अणु[7]रिति साम्प्रतमनेकयोजनान्तरिते निर्वासनम्[8] अकारणम्।
मारिसी[9] पुण्णदुक्कारिणी जादा । तेण सह दिट्ठो चंदोदओ, तेण सह
मादृशी[8] पूर्ण-दु:ख-कारिणी जाता। तेन सह दृष्टश्चन्द्रोदय:, तेन सह
सुदो कोकिलकलप्पलाओ, तेण सह अणुभूदो मलअमारुदप्परिसो,
श्रुत: कोकिल-कल-प्रलाप[10]:, तेन सहानुभूतो मलय-मारुत-स्पर्श:,
संपदं मए एआइणीए दिट्ठो अ सुदो अ अणुभूदो अ । पाणं परिच्चआमित्ति
साम्प्रतं मयैकाकिन्या दृष्टश्च श्रुतश्चानुभूतश्च । प्राणान् परित्यजामि-इति
सव्वहा अलिअं मारिसीहिं इत्थिआहिं । पुरा अहं सामिवल्लहदाए
सर्वथा ऽलीकं मादृशीभि: स्त्रीभिः। पुराऽऽहं स्वामि-वल्लभतया
सअलमिहिलाजणपत्थणिअं भमिअ अज्ज उण एदावत्थं सोअणीआ[11]
सकल-मिथिला-जन-प्रार्थनीया भूत्वा अद्यपुनरेतदवस्थं शोचनीया

कल melodious. **प्रलाप**: cooing. **अनुभूत:** enjoyed. **अलीकम्** impossible; out of question; not worthy. **शोचनीया** pitiable.

कोकिल-कल-प्रलाप: कोकिलानां पिकानां कल: अव्यक्त-मधुर: प्रलाप: आलापः। **अनुभूतः** अनुभवविषयीकृतः,भुक्तः। **अलीकं** मिथ्या,असंभवम्, कर्तुम् अनर्हम् इति भावः।

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१. Suggested by Dr. Woolner.

२. वचनीय supplied by us.

३. Dr. Woolner suggests गाढ-(or गद्गद-) ध्वनं.

४. Dr. Woolner suggests अदस्सणं; We suggest, णिव्वासणं

५. आकर० A. B. C.

६. Dr. Woolner suggests शुक-(or श्रुत-) मात्रकेण.

७. Dr. Woolner suggests 'अतारिमन्यु (?)' for अदरीदमण्णुत्ति

८. Suggeestd by us.

९. ०रिसि A. B. C.

१०. ०कलाला०suggestd by B in tika.

११. शोच० A. B. C.

संवुत्तेत्ति परिच्चाअदुक्खादो[1] लज्जा एव्व मं अहिअदरं बाहेदि । संपदं
संवृत्ता-इति परित्याग-दुःखतो लज्जा एव मामधिकतरं बाधते । साम्प्रतं
उण जादा दारा[2] संवड्ढिआ अ । सादरो दाणिं भअवं वंमीई।
पुनः जातौ दारकौ संवर्द्धितौ च । सादर इदानीं भगवान् वाल्मीकिः।
ण जुत्तं मम एदिणा तपोवणवासविरुद्धेण दीहणिस्सासेण कालं
न युक्तं ममैतेन तपोवन-वास-विरुद्धेन दीर्घ-निःश्वासेन काल-
अदिवाहिदुं । एत्त एव्व मरणव्ववसाअस्स पडिबंधो जं मए पिअसही
मतिवाहयितुम् । एतदेव मरण-व्यवसायस्य प्रतिबन्धो यन्मया प्रिय-सखी
वेदवदी ण संदिट्ठा णवि उपणिमंतिदा अ ।
वेदवती न संदिष्टा नाप्युपनिमन्त्रिता च ।

(ततः प्रविशति वेदवती)

वेदवती—किदो एव्व तपोधणाणं वंदणुव्वआरो, अदिहिजण-
कृत एव तपोधनानां वन्दनोपचारः, अतिथि-जन-
समुइदो समुदाआरो अ । ता इदो एव्व साल-पादपं गदुअ पिअसहिं
समुचितः समुदाचारश्च । तदित एव साल-पादपं गत्वा प्रिय-सखीं
संभावइस्सं (परिक्रम्य विलोक्य च) एसा विदेहराअतणआ णिदाह-
संभावयिष्यामि । एषा विदेह-राज-तनया निदाघ-
मासलआ विअ परिक्खामपांडुराए[3] अवत्थाए हिअअं अक्खिवंती
मास-लतेव परिक्षाम-पाण्डुरया ऽवस्थया हृदयमाक्षिपन्ती

तपोवन-वास-विरुद्ध unbecoming the life in a penance-grove.

तपोवन-वास-विरुद्धेन आश्रम-निवासस्य अयोग्येन ।

वन्दनोपचारः the courtesy of salutation. **अतिथि-जन-समुचितः** befitting a guest; which should be observed by a guest. **समुदाचारः** usual civilities. **पादपः** a tree. **संभावयिष्यामि** I shall greet. **निदाघः** summer. **परिक्षाम** emaciated. **पाण्डुर** pale. **आक्षिपत्** paining.

"कृत एव" इति । **वन्दनोपचारः** नमस्कारात्मकः शिष्टाचारः । **अतिथि-जन-समुचितः** अतिथीनां (कर्तृणां) योग्यः । **समुदाचारः** व्यवहारः ।

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१. ०च्चायदु० A. B. C.

२. दारौ A. B. C.

३. पांडरा० A. B. C.

सालमूलमलंकरेदि । ता उवसप्पिस्सं । (उपसृत्य) एसा चिंतापरवसा विअ
साल-मूलमलंकरोति । तदुपसर्पामि । एषा चिन्ता-परवशेवा-
अहोमुही लंबालआच्छाइअणअणा दीणपेक्खिदा । सद्दावइस्सं । सहि
धो-मुखी लम्बालकाऽऽच्छादित-नयना दीन-प्रेक्षिता । शब्दायिष्ये[1] । सखि
वैदेहि, (इति शब्दापयति)
वैदेहि,

सीता—(ससंभ्रमं विलोक्य) पिअं मे ! पिअं मे ! संपत्ता पिअ-
प्रियं मे ! प्रियं मे ! संप्राप्ता प्रिय-
सही वेदवदी । साअदं पिअसहीए ! (परिष्वज्योपवेशयति)
सखी वेदवती । स्वागतं प्रिय-सख्याः !

वेदवती—अवि कुसलं कुसलवाणं ?
अपि कुशलं कुश-लवयोः ?

सीता—जह वणवासिणं ।
यथा वन-वासिनाम् ।

वेदवती—कीदिसो तुम्हाणं वुत्तंतो ?
कीदृशो युष्माकं वृत्तान्तः ?

सीता—(वेणीं निर्दिश्य) कीदिसो सो ।
कीदृशोऽसौ ।

वेदवती—(आत्मगतम्) अदिमत्तं संतवइ एसा वराई,रामसंदे[2]सु[3]स्स
अतिमात्रं संतपति एषा वराकी, राम-संदेशस्य

लम्ब hanging (not long).

साल-पादपम् वरण-वृक्षम्; पादैः पिबति इति पादपः । संभावयिष्यामि सत्करिष्यामि । निदाघ-मास-लता ग्रीष्म-मास-वल्ली । परिक्षाम-पाण्डुरया कृश-पीत-वर्णया । आक्षिपन्ती व्याकुलयन्ती । लम्बालकाऽऽच्छादित-नयना लम्बैः अधः-स्खलितैः अलकैः चूर्णकुन्तलैः आच्छादिते प्रावृते नयने नेत्रे यस्याः सा । दीन-प्रेक्षिता दीनं कातरं प्रेक्षितं दृष्टिः यस्याः सा ।

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१. ब्दापयिष्यामि A. B. C.

२. ०मसंदेरस्स A. B. C.

३. ०मसंदेरस्स A. B.

संकित्तणेण विणिधारइस्सं (प्रकाशम्) अयि अपंडिदे, तह णिरपेक्खस्स
संकीर्तनेन विनिधारयिष्यामि अयि अपण्डिते, तथा निरपेक्षस्य
णिरणुक्कोसस्स किदे कीस तुमं[1] असिदपक्खचंदलेहा विअ दिणे दिणे
निरनुक्रोशस्य कृते किमिति त्वमसित-पक्ष-चन्द्र-लेखेव दिने दिने
परिहीअसि।
परिहीयसे।

सीता—कहं सो णिरणुक्कोसो ?
कथं स निरनुक्रोशः ?

वेदवती—जेण परिच्चत्तासि।
येन परित्यक्ताऽसि।

सीता—किमहं परिच्चत्ता ?
किमहं परित्यक्ता ?

वेदवती—(विहस्य[2]) एव्वं लोओ भणादि। (वेणीं परिमार्जयति)[3] सच्चं परिच्चत्ता।
एवं लोको भणति। सत्यं परित्यक्ता।

सीता—अह सरीरेण, ण उण हिअएण।
अथ शरीरेण, न पुनर्हृदयेन।

वेदवती—कहं परकेरअं हिअअं जाणासि ?
कथं परकीयं हृदयं जानासि ?

संदेशः news, information. संकीर्तनम् to relate. विनिधारयिष्यामि I shall console.

राम-संदेशस्य ज्येष्ठ-दाशरथि-वृत्तान्तस्य। संकीर्तनेन वर्णनेन। विनिधारयिष्यामि सान्त्वयिष्यामि।

येन since; as.

येन यतः, यस्माद् हेतोः।

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१. कीदृक् A. B. C.

२. A. B. C. add वेणीं परिमार्जयति

३. A. B. C. omit it.

सीता—कहं तस्स हिअअं सीदाए परएरअं भविस्सदि !
कथं तस्य हृदयं सीतायाः परकीयं भविष्यति !

वेदवती—अहो अपरिच्चत्ताणुराअदा ।
अहो अपरित्यक्तानुरागता ।

सीता—कहं सो मम उवरि परिच्चत्ताणुराओ जेण अदिप्पसित्तो एव्व मं अधण्णं उंदिसिअ अंअउत्तेण अणुभूदो सेदुबंधादिपरिस्समो ।
कथं स ममोपरि परित्यक्तानुरागः येन अतिप्रसिद्ध एव मामधन्याम् उद्दिश्याऽऽर्य-पुत्रेणानुभूतः सेतु-बन्धाऽऽदि-परिश्रमः ।

वेदवती—अत्तसिलाहिणि, खत्तिआणं समुइदो एसो रावणस्स उवरि रोसो, ण सीदाए उवरि अणुराओ ।
आत्म-श्लाघिनि, क्षत्रियाणां समुचित एष रावणस्य उपरि रोषो, न सीताया उपर्यनुरागः ।

सीता—एदं अवरं ण पेख्खसि ?
एतदपरं न प्रेक्षसे ?

वेदवती—किं एदं अवरं ?
किमेतदपरम् ?

सीता—एदं ।
एतत् ।

वेदवती—किं एदं ?
किमेतत् ?

सीता—(सलज्जम्) जं सवत्तीजणणीसासाणुपविद्धे रामवच्छत्थले अदिचिरं संभाविदम्हि ।
यत् सपत्नी-जन-निःश्वासानुपविद्धे राम-वक्षः-स्थले अतिचिरं संभाविताऽस्मि ।

अपरित्यक्तानुरागता constancy of love.

अपरित्यक्तानुरागता दृढा प्रीतिमत्ता ।

निःश्वास breath. **अनुपविद्ध** unsullied.

सपत्नी-जन-निःश्वासानुपविद्धे—समानः पतिः यासां ताः सपत्न्यः, ताः च ताः जनाः सपत्नीजनाः, तेषां निःश्वासेन श्वसनेन, अनुपविद्धे अदूषिते ।

वेदवती—सहि, मा उत्तम्म; समासण्णो रामस्स जण्णदिक्खासमओ
सखि, मा उत्ताम्य; समासन्नो रामस्य यज्ञ-दीक्षा-समयः ।

सीता—तदो किं ?
ततः किम् ?

वेदवती—णं तहिं अस्सस्स सहधंमआरिणीए[1] पाणिग्गहो णिव्वत्तिदव्वो ।
ननु तत्राऽऽश्वस्य सह-धर्म-चारिण्याः पाणि-ग्रहो निर्वर्तयितव्यः ।

सीता—अंअउत्तस्स हिअए पहवामि, ण उण हत्ते ।
आर्यपुत्रस्य हृदये प्रभवामि, न पुनर्हस्ते ।

वेदवती—(आत्मगतम्) अहो से हिढाणुराअदा । (प्रकाशम्)
अहो अस्या दृढानुरागता ।

सहि, पुत्तमुहदंसणेण वि दे पवाससोओ णावणीदो ?
सखि, पुत्र-मुख-दर्शनेनापि ते प्रवास-शोको नापनीतः ?

सीता—सोअपडिआरेण वि सोओ वड्ढिअदि ।
शोक-परिहारेण अपि शोको वर्द्धते ।

वेदवती—कहं विअ ?
कथमिव ?

सीता—जह जह[2] दे दारआ ईससमुंभिण्णदसणंकुरकोमलेण
यथा यथा तौ[3] दारकावीषत्समुद्भिन्न-दशनाङ्कुर-कोमलेन

समासन्न a thing that is near. **दीक्षा** initiation; consecration.
समासन्नः निकटमागतः ।

पाणि-ग्रहः grasping of hand (in marriage)

पाणि-ग्रहः दाम्पत्य-स्वीकार-संस्कारे पाणि-पीडनम्; विवाहः ।

ईषत्समुद्भिन्न-दशनाङ्कुर-कोमल lovely with their sprout-like teeth that had come out a little.

ईषत्समुद्भिन्न-दशनाङ्कुर-कोमलेन किञ्चिद् निर्गतैः दशनाङ्कुरैः अङ्कुर-सदृशैः दन्तैः सुन्दरेण ।

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१. ०रिण्या A. B. C.

२. जहा A B. C

३. द्वौ A. B.C.

वदणेण मम मुहं आलोअंता पहसन्ति, अच्चंतकोमलेण आलावेण तादिसं
वदनेन मम मुखमालोकयन्तौ प्रहसतः, अत्यन्त-कोमलेनाऽऽलापेन तादृशं
सद्दावेअंति, तह जाणामि तस्स मुंदे णिमज्जामित्ति । संपदं उण काल-
शब्दायेते[1], तथा जानामि तस्य मौग्ध्ये निमज्जामीति । साम्प्रतं पुनः काल-
वसेण परिणदा परिच्चत्तबालभावा अबाला संवुत्तेत्ति मं अहिअतरं
वशेन परिणतौ परित्यक्त-बालभावावबालौ संवृत्ताविति मामधिकतरं
बाधेयदि ।
बाधते[2] ।

वेदवती—अहो किंति तस्य महग्घं णिसंसत्तणं जं सीदा णाम
अहो किमिति तस्य महार्घं नृशंसत्वं यत् सीता नाम
बाल-तणआ ईरिसं अवत्थं अणुभवदित्ति !
बाल-तनयेदृशीमवस्थामनुभवतीति !

सीता—सहि वेदवदि अवि णाम—
सखि वेदवति, अपि नाम—

वेदवती—कीस लज्जिदेण, भणाहि अंअउत्तं पेक्खामित्ति ।
किं लज्जितेन, भण—आर्यपुत्रं प्रेक्षे—इति ।

सीता—किं लज्जावेसेण, एव्वं भणामि । (प्रकाशम्) अवि
किं लज्जाऽऽवेशेन, एवं भणामि । अपि

शब्दायेते used to produce sound. used to speak. **मौग्ध्यम्** loveliness. **परिणत** grown up.

तादृशं राम-स्वर-सदृशम् इति भावः । **शब्दायेते** शब्दं कुरुतः । मौग्ध्ये माधुर्ये, सौन्दर्ये । **परिणतौ** युवावस्थां प्राप्तौ । इति एषा वार्ता । बाधते क्लेशयति ।

किमिति महार्घम् how very costly (to us); how horrible. **नृशंसत्वम्** cruelty. **लज्जावेश** feeling bashful.

किमिति कियद् इति भावः । **महार्घं** महामूल्यम्, यस्य महान् अर्घः अस्माभिः दत्तः इति भावः । **नृशंसत्वम्** निष्ठुरत्वम् ।

लज्जाऽऽवेशेन त्रपाऽभिनिवेशेन ।

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१. ०ब्दापयतः A. B. C.

२. बाधेते B.

कुसलवाणं तादस्स दंसणेण जम्मं अमोहं भवेदित्ति ।
कुशलवयोस्तातस्य दर्शनेन जन्मामोघं भवेदिति ।

वेदवती—णं समासण्णं एव्व तुम्हाणं राअदंसणं ।
ननु समासन्नमेव युष्माकं राज-दर्शनम् ।

सीता—कहं विअ ?
कथमिव ?

(नेपथ्ये[1] ऋषिः)

भो भो आश्रमवासिनो जनाः, शृण्वन्तु भवन्तः—

इतो नातिदूरे महाक्रतुरश्व-मेधः प्रवर्तते, संभृतानि यज्ञोपकरणानि, संनिपतिताश्च नाना-देशाऽऽश्रम-वासिनो वसिष्ठाऽऽत्रेयप्रभृतयो महा-मुनयः । केवलं भगवतो वाल्मीकेरागमनमुदीक्षमाणो नाद्यापि यज्ञ-दीक्षां प्रविशति महाराजः। आगतश्च वाल्मीकि-तपोवन-वासिनामुपनिमन्त्रणार्थं राम-दूतः । तस्मान्नैव परिलम्बितव्यम् ।

तीर्थोदकानि समिधः परिपूर्ण-रूपा
दर्भाङ्कुरानविहतान् परिगृह्य सद्यः ।
अग्रे भवन्तु मुनयो मुनि-कन्यकाश्च
कुर्वन्तु मङ्गल-बलीनुटजाङ्गणेषु ॥ २ ॥

अमोघ fruitful.

क्रतु: a sacrifice. **संनिपतिता:** have assembled. **उदीक्षमाण** waiting.

अमोघम् सफलम् ।

महाक्रतुः यज्ञ-राजः । **संनिपतिताः** समागताः । **उदीक्षमाणः** प्रतीक्षमाणः । **प्रविशति** स्वीकरोति ।

उदकम् water. **समित्** sacrificial fuel. **अविहत** uninjured. **सद्यः** soon. **उटजः** cottage. **अङ्गणम्** platform.

तीर्थोदकानि तीर्थ-जलानि । **परिपूर्ण-रूपाः** परिपूर्णं शास्त्र-विहितं रूपं स्वरूपं यासां ताः, **समिधः** यज्ञियानि शमी-पलाशाऽऽदि-काष्ठानि । **अविहतान्** संपन्न-रूपान् अच्छिन्न-मूलान् इतिभावः, **दर्भाङ्कुरान्** कुशस्य प्ररोहान् । **परिगृह्य** गृहीत्वा । **मुनयः** तापसाः । **सद्यः** शीघ्रम् । **अग्रे भवन्तु**

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१. ०पथ्ये A. B. C.

सीता—तुवरेमि[१], तुवरेमि, एस अंअ कस्सवो पत्ताणघोसणासम-
त्वरे, त्वरे, एष आर्य-काश्यपः प्रस्थान-घोषणा-सम-
णन्तरं गहिदजण्णोवकरणो अग्गदो पत्थिदो। अहं वि कुसलवाणं
नन्तरं गृहीत-यज्ञोपकरणो ऽग्रतः प्रस्थितः। अहमपि कुश-लवयोः
पत्थाणमङ्गलं अणुचिट्ठिस्सं।
प्रस्थान-मङ्गलमनुष्ठास्यामि।

(इति निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

प्रस्थानं कुर्वन्तु। **मुनि-कन्यका च** तथा च ऋषि-दारिकाः। **उटजाङ्गणेषु** पर्ण-शाला-चत्वरेषु। **मङ्गल-बलीन्** मङ्गलार्थम् उपहारान्। **कुर्वन्तु** अर्पयन्तु ॥२॥

घोषणा announcement. **समनन्तरम्** just after. **प्रस्थान-मङ्गलम्** auspicious departure rites.

प्रस्थान-घोषणा-समनन्तरम् प्रयाण-डिण्डिमस्य अविलम्बम् उत्तरम्। **प्रस्थान-मङ्गलम्** प्रयाण-कालोचितं मङ्गल-विधिम्।

इति द्वितीयाङ्क-टिप्पनम्।

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१. त्वरामि A. B. C.

तृतीयोऽङ्कः

(ततः प्रविशति मार्ग-परिश्रान्तो गृहीत-भारस्तापसः)

तापसः—(श्रममभिनीय) भो सुट्ठु परिस्संतोम्हि एदिणा संदाप-
भोः ! सुष्ठु परिश्रान्तोऽस्मि एतेन संताप-
दीहेण गिम्हसमएण । ण प्पहवामि परिस्समगआणं जंघाणं विक्खेवणिक्खेवं
दीर्घेण ग्रीष्म-समयेन । न प्रभवामि परिश्रम-गतयोर्जङ्घयोर् विक्षेप-निक्षेपौ
काढुं । पाददलं अ मे संपक्कं पिअअसंपोडएहिं संवुत्तं । अण्णच्च, तह
कर्तुम् । पाद-तलं च मे संपक्वं, पिटक-संस्फोटकैः संवृत्तम् । अन्यच्च, तथा
सुउमाला देवी सीदा तह कोमला अ कुसलवा तापससद्धेण सह
सुकुमारी[1] देवी सीता तथा कोमलौ च कुश-लवौ तापस-सार्थेन[2] सह
अणत्थमिदे सूरे णेमिसं[3] पत्ता । अहं अज्ज वि णासादेमि अडविदिसामुहे
अनस्तमिते सूर्ये नैमिषं[4] प्राप्ताः । अहमद्यापि नासादयामि अटवी-दिशा-मुखे[5]

सुष्ठु well; completely. संताप-दीर्घ long on account of the torment (they impart). जङ्घा a leg. पिटक: पिटकः,—कम्,—टका,—टिका a boil. संस्फोट: bursting. सार्थः a band, party. अटवी-दिशा-मुखम् the outskirts of the forest region.

सुष्ठु अत्यन्तम् । संताप-दीर्घेण संतापेन घर्म-पीडया दीर्घः, तेन । परिश्रम-गतयोः परिश्रमं क्लान्तिं गतयोः प्राप्तयोः । जङ्घयोः प्रसृतयोः । पाद-तलम् चरणाधोभागः । पिटक-संस्फोटकैः पिटकाः विस्फोटाः ('छाला' इति भाषायाम्) तेषां, संस्फोटाः स्फोटनानि तैः । तापस-सार्थेन तपस्वि-वृन्देन । अटवी-दिशा-मुखम् कानन-प्रदेश-परिसरम्, वनान्तम् ।

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१. ०मारा A. B. C.

२. ०सार्धेन A. C.

३. नेमिशं A. B. C.

४. ०मिशं A. B. C.

५. ०मुखम् C. in tika.

(विचिन्त्य) को दाणिं मे णेमिसमग्गं[1] आचक्खिस्सदि[2] (विलोक्य)
क इदानीं मे नैमिष-मार्गमाख्यास्यति
णूणं एसो लक्खणसहाओ रामो णेमिसं[3] संपत्तो। ता अहं वि दाणं गइं
नूनमेष लक्ष्मण-सहायो रामो नैमिषं संप्राप्तः। तदहमपि तयोः गतिम्
अणुसरेमि। (निष्क्रान्तः)
अनुसरामि।

प्रवेशकः

(ततः प्रविशति शोक-संतप्तो रामो लक्ष्मणश्चाग्रतः)

लक्ष्मणः—आर्य, इत इतः। (परिक्रम्य)

प्रथममनपराधां तां समुत्कृष्य देवी-
मगममहमगाधे कानने त्यक्तु-कामः।
पुनरपि कुल-शेषं राममादाय देवं
स्व-जन-विपदि दक्षः क्वाप्यधन्यः प्रयामि ॥ १ ॥

आख्यास्यति may tell.

आख्यास्यति निर्देक्ष्यति।

समुत्कृष्य having conducted. कुल-शेषम् the only survivor of my family.

स्व-जन-विपदि आत्म-बन्धूनां क्लेशाऽऽपादने, दक्षः कुशलः, अधन्यः हत-भाग्यः, अहम्, प्रथमं प्रथमतः, पूर्वम्, अनपराधां सर्वथा निर्दोषाम्, ताम् सर्व-विज्ञाताम्, चतुर्दश-वर्ष-वनवासे अस्माभिः सह उषिताम्, देवीं राज्ञीं पूज्यां भ्रातृ-जायाम्, समुत्कृष्य आत्मना सह नीत्वा, अगाधे घोरे, कानने वने, त्यक्तु-कामः त्यक्तुं कामः अभिलाषः यस्य सः, हातुम् इच्छुः (सन्), अगमम् गमन-क्रियां कृतवान्। पुनः द्वितीय-वारम्, अपि, कुल-शेषम् कुलस्य वंशस्य शेषं अवशिष्ट-भूतम्, देवं पूज्यं राजानम्, रामम् आदाय स्वेन सह नयन्, क्व अपि कुत्र अपि, यत्र गमनस्य फलं न वेद्मि इति भावः, प्रयामि गच्छामि ॥१॥

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१. ०मिशमा०

२. ०माचक्षीत A. B. C.

३. ०मिशं A. B. C.

हा ! सुष्ठु खल्विदमुच्यते—

प्रमादः संपदं हन्ति प्रश्रयं हन्ति विस्मयः ।
व्यसनं विनयं[1] हन्ति हन्ति शोकश्च धीरताम् ॥२॥

तथाहि, एष मन्दर-महीधर-समान-धैर्यो भगवतो वाल्मीकेरागमनमुपलभ्य तद्दर्शनार्थं गोमती-तीराऽऽश्रम-पदमुच्चलितः । सम्प्रति तामेव दिशं परित्यज्य शोकाऽऽवेग-समाक्षिप्त-हृदयो महा-वनाभिमुखं प्रस्थितः । तत् किमेनं सम्यग्[2] ज्ञापयामि ? अथवा तत्किम् ? अनेन प्रतिहारेण धावितं मार्गमादेशयामि, यथाऽयमचेतयन्नेव वाल्मीकेराश्रममनुप्राप्नोति । इत इत आर्यः ।

रामः—(निश्वस्य)

प्रमादः negligence. **विस्मयः** pride. **प्रश्रयः** regard. **व्यसनम्** a vice. **विनयः** polite behaviour; right policy of conduct. **धीरता** fortitude.

प्रमादः अनवधानता, अजागरूकता, **संपदम्** संपत्तिम्, उत्कर्षम् इति भावः, **हन्ति** विनाशयति । **विस्मयः** दर्पः, **प्रश्रयं** प्रणयम्, सद्भावमिति भावः, हन्ति । **व्यसनं** पान-स्त्री-मृगयाऽऽदिषु आसक्तिः, **विनयं** नम्रताम्, शीलम्, **हन्ति** । **शोकः** गाढं दुःखं, **च**, **धीरतां** धैर्यम्, **हन्ति** ॥२॥

भगवत् revered. **आवेगः** excitement. **समाक्षिप्त** disturbed. **प्रतिहारः** door-keeper, **धावित** traversed by running. **आदेशयामि** I show.

मन्दर-महीधर-समान-धैर्यः मन्दरेण महीधरेण पर्वतेन समानं धैर्यं यस्य सः । **भगवतः** ऐश्वर्य-युक्तस्य, पूज्यतमस्य इति भावः । **वाल्मीकेः** वल्मीकस्य अपत्यं पुमान् वाल्मीकिः, तस्य । **उच्चलितः** प्रस्थितः । **शोकाऽऽवेग-समाक्षिप्त-हृदयः** शोकस्य सीता-त्याग-सतति-तन्तु-विनाशाऽऽदि-दुःखस्य आवेगेन आवेशेन समाक्षिप्तम् अतिमात्रम् अशान्तं हृदयं चेतः यस्य सः । **अथवा तत् किम्**—अत्र काकुः, न ज्ञापनेन कोऽपि लाभः इति भावः । **प्रतिहारेण** द्वारपालेन । **धावितम्** धावनेन क्षुण्णम् । **आदेशयामि** उपदिशामि । **अचेतयन्** स्वीयं मार्ग-भ्रमम् अजानन् एव ।

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१. A. B. C. Read विनयं after हन्ति

२. ०म्यक् A. C.

नीतस्तावन्मकर-वसतौ वन्ध्यतां शैल-सेतु-
र्देवो वह्निर्न च विगणितः शुद्धि-साक्ष्ये नियुक्तः ।
इक्ष्वाकूणां भुवन-महिता संततिर्नेक्षिता मे
किं किं मोहादहमकरवं मैथिलीं तां निरस्य ॥३॥

(परिक्रम्य)

भो भोः ! कष्टम् ! अतिनिरालम्बस्तपस्विन्याः प्रवासः !

पातयति सा क्व दृष्टिं कस्मिन्नासाद्य चित्तमाश्वसिति ।
जीवेत कथं निराशा श्वापद-भवने वने सीता ॥४॥

तावत् completely, wholly. **मकर-वसतिः** abode of crocodiles; ocean. **वन्ध्य** useless. **विगणित** was paid regard to. **साक्ष्यम्** the function of a witness. **महित** esteemed. **ईक्षित** cared. **निरस्य** having expelled.

तां सदा सुख-दुःखसहचारिणीम् पतिव्रतानां शिरो-रत्न-भूताम् **मैथिलीं** सीताम्, **मोहाद्** अज्ञानात्, मूढतया इति भावः, **निरस्य** निर्वास्य, **मकर-वसतौ** मकराणां ग्राहाणां वसतौ वास-स्थाने समुद्रे, **शैल-सेतुः** शैलानां शिलोच्चयानां ('चट्टान' इति भाषा-प्रसिद्धानां) सेतुः आलिः, **तावत्** सर्वथा, अशेषतया, पूर्णतया, **वन्ध्यतां** निष्फलताम्, **नीतः** प्रापितः । **शुद्धि-साक्ष्ये** शुद्धेः सीता-पवित्रतायाः साक्ष्ये प्रत्यायने, **नियुक्तः** नियोजितः, **देवः** दिव्य-गुणाऽऽत्मकः, **वह्निः** अग्निः, **च** अपि, **न** नैव, **विगणितः** मानितः, **इक्ष्वाकूणाम्** इक्ष्वाकु-वंश्यानां नृपतीनाम्, **भुवन-महिता** लोके पूजिता, **संततिः** संतानः, **मे** मम, 'मया' इत्यर्थः, **ईक्षिता** मानिता, **न** नैव, (अभूत्) । (अहो !) अहं किं किं (अकार्यम्) **अकरवम्** अकार्षम् 'कानि कानि घोराणि कर्माणि मया कृतानि इति अहं साकल्येन न वेद । बहूनि कृतानि, अल्पानि तु ज्ञायन्ते' इति रामस्य आशयः ॥ ३ ॥

अतिनिरालम्ब perfectly supportless. **तपस्विनी** poor creature. **प्रवासः** outstay

तपस्विन्याः वराक्याः । **प्रवासः** गृहाद् बहिः (वने) निवासः ।

आसाद्य having set. **आश्वसिति** feels relief.

लक्ष्मणः—(आत्मगतम्) आर्याया विप्रवासं तनय-वैशसं च समनुचिन्त्य सुतरामयं संतप्यते, ततः प्रस्तावान्तरेण देवी-वृत्तान्तमपसारयामि। (प्रकाशम्) इतस्तावदवलोकयत्वार्यः।

मरकत-हरितानामम्भसामेक-योनि-
र्मद-कल-कलहंसी-गीत-रम्योपकण्ठा।
नलिन-वन-विकासैर्वासयन्ती दिगन्तान्
नर-वर, पुरतस्ते दृश्यते गोमतीयम् ॥५॥

रामः—(स्पर्शमभिनीय)

सा चिरं सहवासिनी **सीता, दृष्टिं** नेत्रम्, **क** कुत्र, **पातयति** प्रहिणोति, **(तथा) चित्तं** हृदयम्, **कस्मिन्** (वस्तुनि) **आसाद्य** प्रापय्य, निवेश्य, **आश्वसिति** आश्वस्ता भवति, **(तथा च) निराशा** भग्नाऽऽशा सती सा प्रिया, **श्वापद-भवने** हिंस्र-जन्तु-वास-भूते, **वने, कथं जीवति** प्राणान् अपि केन प्रकारेण धारयति ॥ ४ ॥

विप्रवास: outstay; banishment. **वैशस:** destruction; slaughter.

विप्रवासं विशिष्ट (भयंकरं) बहिर्वासम्। **तनय-वैशसं** सुत-घातम्। **सुतराम्** अतिमात्रम्। **प्रस्तावान्तरेण** अन्येन प्रस्तोष्यमाण-वार्ता-विशेषेण। **तावत्** वाक्यालंकारे।

योनि: reservoir. **उपकण्ठ:–, ण्ठम्** neighbourhood. **रम्य** enjoyable. **दिगन्त:** remote portion of a quarter. **वनम्** forest; thick beds.

नर-वर हे पुरुष-पुङ्गव, **मरकत-हरितानाम्** मरकतं हारिन्मणिः, तानि इव हरितानि नील-वर्णानि, तेषाम्, **अम्भसाम्** जलानाम्, **एकयोनिः** अद्वितीयं स्थानम्, **मद-कल-कलहंसी-गीत-रम्योपकण्ठा** मदेन हर्षेण कलं मधुरास्फुटं यद् कलहंसीनां गीतम्, तेन रम्यः सुन्दरः, उपकण्ठः समीपप्रदेशः यस्याः सा, **दिगन्तान्** दूरस्थान् अपि दिग्भागान्, **नलिन-वन-विकासैः** उत्पलानां काननानाम् उद्भेदैः, **वासयन्ती** निजसौरभेण व्याप्तान् कुर्वती, **गोमती** तन्नाम्नी नदी (न गङ्गा), **ते** तव, **पुरतः** समक्षम्, **इयम्** अत्र संनिकृष्टा, **दृश्यते** अवलोक्यते ॥ ५ ॥

मुक्ता-हारा मलय-मरुतश्चन्दनं चन्द्र-पादाः
सीता-त्यागात्प्रभृति नितरां तापमेवाऽऽवहन्ति ।
अद्याकस्माद्रमयति मनो गोमती-तीर-वायु-
र्नूनं तस्यां दिशि निवसति प्रोषिता सा वराकी ॥६॥

लक्ष्मणः—अति-विषमोऽयं निम्नगाऽवतारः;तदप्रमत्तमवतीर्यताम् ।

(उभाववतरणमभिनीय)[1]

लक्ष्मणः[2]—(निर्वर्ण्य) यथैतान्यविरल-पद-न्यास-लाञ्छितानि सैकतानि, वृन्त-मात्रावशेषतया संसूच्यमान-कुसुमावचया[3] रोधो-लताः, तदालून-किसलयतया विरलच्छाया वनस्पतयः, तथा जानामि प्रत्यासन्न-वर्तिना मनुष्याधिवासेन भवितव्यम् । तथाहि,

मुक्ता-हारः a necklace of excellent pearls. **पादः** a ray. **नितराम्** exceedingly. **रमयति** delights. **प्रोषिता** staying abroad.

सीता-त्यागात् सीतायाः निर्वासनात्, **प्रभृति** आरभ्य, **मुक्ताहाराः** उत्तम-मौक्तिक-दामानि, **मलय-मरुतः** मलय-पर्वत-पवनः, दक्षिणसमीरणः इति भावः, **चन्दनं** मलयजम्, **चन्द्र-पादाः** शशिनः किरणाः, **नितराम्** अत्यर्थम्, **तापं** दुःखम्, **एव**, **आवहन्ति** जनयन्ति । **अद्य गोमती-तीर-वायुः** गोमती-तटस्य पवनः, **अकस्माद्** एकपदे, **मनः** चेतः, **रमयति** प्रीणयति, सुखयति । **नूनम्** ध्रुवम्, **सा** पूर्व-काल-सह-चारिणी, **प्रोषिता** पर-देश-स्थिता, **वराकी** तपस्विनी सीता, **तस्यां दिशि निवसति** ॥ ६ ॥

निम्नगा-ऽवतारः a path leading down (lit., descent) to the river. **तत्** so. **अविरल** not sparse, dense. **पद-न्यासः** setting of foot; (here footprints). **सैकतम्** a sandy tract; sandy bank. **वृन्तम्** a stalk. **अवच (? चा)यः** plucking. **रोधः** (n.) a bank. **आलून** culled. **वनस्पतिः** (m.) a tree. **अधिवासः** habitation.

निम्नगाऽवतारः नद्याः तट-प्रदेशः । **तत्** तस्मात् । **अविरल-पद-न्यास-लाञ्छितानि**—न विरलाः अविरलाः घनाः, पदयोः चरणयोः, न्यासाः

1. ०मभिनयतः (Suggestion)

2. Omitted in A. B. C.

3. ०मापच० A. B. C. The poet has used अवचय, but the correct form is अवचाय.

अभिनव-रचितानि देवतानां
जल-कुसुमैर्बलिमन्ति सैकतानि ।
इयमपि कुरुते तरङ्ग-मध्ये
भुजग-वधू-ललितानि कुन्द-माला ॥७॥

रामः—न केवलं प्रत्यासन्न-वर्तिना प्रतिस्रोतोगतेनापि[1] मनुष्याधिवासेन भवितव्यम् ।

लक्ष्मणः—आश्चर्यमाश्चर्यम् ! एषा हि कुन्द-माला चरण-सपर्यामिव कर्तु-कामया समुद्र-गामिन्या तरङ्ग-परम्परया क्रमेण देवस्य पादान्तिकमुपहृता । अवहितं प्रेक्षणीया विरचना, तदवलोकयत्वार्यः । (गृहीत्वोपनयति)

अर्पणाङ्काः, तैः लाञ्छितानि चिह्नितानि, तैः युक्तानि इत्याशयः । **सैकतानि** सिकता-(बालुका-) मयाः पुलिन-प्रदेशाः । **वृन्त-मात्रावशेषतया** वृन्तं प्रसव-बन्धनम् एव वृन्तमात्रम्, तद् (एव) अवशेषः यासु ताः वृन्तमात्रावशेषाः, तासां भावः वृन्तमात्रावशेषता, तया । **संसूच्यमान-कुसुमावचयाः** संसूच्यमानः सम्यग् बोध्यमानः कुसुमानाम् अवचायः यासां ताः । **रोधोलताः** कूल-वल्ल्यः । **तदाऽऽलून-किसलयतया**—तदा तदानीम्, अल्प-काल-पूर्वम् इति भावः, आलूनानि आच्छिन्नानि, किसलयानि पत्राणि येषां ते, तेषां भावः तत्ता, तया । **वनस्पतयः** पुष्पैः विना फलधारिणः वृक्षाः, अथवा सामान्यतः वृक्षाः । **मनुष्याधिवासेन** जन-निवासेन ।

अभिनव-रचित recently decorated **ललितम्** a sportive movement.

देवतानां जल-कुसुमैः देवेभ्यः उपाहृतैः जलैः कुसुमैः च, **बलिमन्ति** पूजोपहार-सहितानि,**सैकतानि** बालुका-मयाः तट-प्रदेशाः,**अभिनव-रचितानि** इदानीम् एव अलंकृतानि (**सन्ति**) ! **इयम् अपि कुन्द-माला** माघ्य-प्रसून-माला, **तरङ्ग-मध्ये** लहरीषु, **भुजग-वधू-ललितानि** सर्पिणी-लीलाः, **कुरुते** करोति ॥ ७ ॥

प्रतिस्रोतो-गत situated upstream.

प्रतिस्रोतो-गतेन—स्रोतसः प्रतिकूलं प्रतिस्रोतः तद् गतेन ।

सपर्या worship. **समुद्र-गामिनी** a river. **उपहृत** brought as an offering or present. **अवहितम्** attentively.

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१. ०तोपग० A, B. C.

रामः—(निर्वर्ण्य, रोमाञ्चमभिनीय) वत्स, दृष्ट-पूर्वमिदं कुसुम-रचना-विन्यास-कौशलम् ।

लक्ष्मणः—क दृष्टम् ?

रामः—क वाऽन्यत्रैतद्दशस्यावस्थानम् ?

लक्ष्मणः—किं देव्याम् ?

रामः—अथ किम् ।

लक्ष्मणः—को जानाति दुर्विदग्धः प्रजापतिः कथं कथं क्रीडतीति। गच्छत्वार्यः । इदमेव गोमती-तीरं प्रतिस्रोतोऽनुसरावो यावदस्याः कुन्द-मालायाः प्रभवमासादयावः ।

रामः—सुलभ-सादृश्यो लोक-संनिवेशः । न चैतावदस्माकं भागधेयम् । इतश्चात्यन्त-विप्रकृष्टे देशे परित्यक्तायाः सीताया आगमनं न संभाव्यते। तथाप्यादेशय मार्गं येनेदं सलिलान्तरममुञ्चन्तौ वसतिमासादयावः ।

समुद्र-गामिन्या नद्या गोमती-नाम्न्या । उपहृता उपहार-रूपेण प्रापिता । अवहितं सावधानं यथा स्यात् तथा ।

कुसुम-रचना a preparation from flowers. **विन्यासः** working up.

दृष्ट-पूर्वम् पूर्वं दृष्टम् । **कुसुम-रचना-विन्यास-कौशलम्** कुसुमानां पुष्पाणां रचना रचितं वस्तु कुसुम-रचना, माला इति यावत्, तत्र यः विन्यासः उचित-स्थाने योजना, तस्य कौशलम् ।

दुर्विदग्धः vainly proud; silly.

प्रतिस्रोत: adv. upstream. **प्रभवः** source.

दुर्विदग्धः पाण्डित्यस्य वृथाऽभिमान-युक्तः, पण्डितं-मन्यः, अविवेकी इति भावः । **प्रजापतिः** ब्रह्मा । **प्रतिस्रोतः** स्रोतसः प्रतिकूलं यथा स्यात् तथा । **प्रभवम्** प्रभवः उत्पत्ति-स्थानम्, तम् ।

इतः here. **येन** so that. **सलिलान्तरम्** the place of water. *i. e.*, the stream.

इतः अत्र । **अत्यन्त-विप्रकृष्टे** अतीव-दूर-वर्तिनि । **येन** यथा । **सलिलान्तरम्** जलावकाशम्, गोमती-धाराम् इत्यर्थः । **अमुञ्चन्तौ** अपरिहरन्तौ ।

लक्ष्मणः—एषा नदी-भूमिः कण्टकित-शर्करा-शुक्तिपुट-दुःख-संचारा, तद्यथा यथा मार्गमादेशयामि तथा तथा शनैरागन्तव्यमार्येण।

रामः—एवं क्रियताम्। यद्यपीयमभिमता कुन्द-माला तथापि देवतोपहार-शङ्कया नोपभोगमुपनीयते। (इति विमुञ्चति)

लक्ष्मणः—एतां वेत्र-लतां विलङ्घ्य पदं माऽस्मिन् कृथाः शुक्तयो
मूर्द्धानं व्यवधाय नामय पुरो दूरावनम्रस्तरुः।
चापाग्रेण विकृष्य मुञ्च पुरतः शाखां तिरश्चीमिमा-
मुत्त्रस्यन्ति पुरा शरारु-दयिता धीरं परिक्रम्यताम्॥८॥

रामः—(यथोक्तं परिक्रम्य) वत्स! किमेतस्मिन् देशे भगवतो वाल्मीकेराश्रम-संनिवेशः?

लक्ष्मणः—किं दृष्टमार्येण?

कण्टकित thorny. **शुक्ति-पुटः,-टम्** a pearl oyster shell.

कण्टकित-शर्करा-शुक्ति-पुट-दुःख-संचारा कण्टकाः कण्टकवत् तीक्ष्णाः अग्रभागाः इत्यर्थः, ते संजाताः अस्याः इति कण्टकिता, कण्टकायमाना इत्यर्थः सा च इयं शर्करा बालुका कण्टकित-शर्करा, सा च शुक्ति-पुटाः च,तैः दुःख-संचारा दुःखेन संचारः चलनं यत्र तादृशी।

अभिमत that has caught fancy; dear.

अभिमता अभीष्टा, प्रिया इति भावः।

व्यवधाय keeping at a distance. **विकृष्य** having pulled aside. **पुरतः** in (your) front. **तिरश्ची** crooked. **शरारुः** a beast of prey.

एताम् पुरतः दृश्यमानाम्, **वेत्र-लतां** वेतस-वल्लरीम् **विलङ्घ्य** उल्लङ्घ्य व्रज। **अस्मिन्** (स्थाने), **पदं** चरणम्, **मा कृथाः** अर्पय (यतः हि अत्र) **शुक्तयः** (सन्ति)। **व्यवधाय** व्यवधिम् अन्तरं विधाय, अर्थाद् दूराद् एव, **मूर्धानं** शिरः, **नामय** नतं कुरु, (यतः) **तरुः** वृक्षः, **पुरः** तव पुरतः **दूरावनम्रः** दूरदेशं व्याप्य अवनतः (वर्तते)। **इमाम्** समीप-वर्तिनीम्, **तिरश्चीं** वक्राम्, **पुरतः** तव पुरस्ताद् विद्यमानाम्, **शाखां** तरु-विटपम्, **चापाग्रेण** धनुष्कोट्या, **विकृष्य** दूरमपसार्य, **मुञ्च** त्यज। **शरारु-दयिताः** हिंसकानां सिंहादीनां प्रियाः, **पुरा उत्त्रस्यन्ति** त्रसिष्यन्ति भीताः भविष्यन्ति, (ततः) **धीरं** मन्दमन्दं यथा तथा,**परिक्रम्यतां** पद-न्यासः क्रियताम्॥८॥

रामः—असौ तनुत्वादवधान-दृश्या
दिशः समाक्रामति धूम-लेखा ।
आकृष्यमाणो मृदुनाऽनिलेन
श्रोत्रेषु संमूर्च्छति साम-नादः ॥९॥

लक्ष्मणः—सम्यगुपलक्षितमार्येण । अहमप्यग्रतो गत्वा निरूपयामि । (परिक्रामन्नूरु-स्तम्भमभिनीय)[1] कथमेतस्मिन् पदोद्धारे स-साध्वसमिव मे हृदयम् ! स्तम्भितावूरू, उत्क्षिप्यमाणौ चरणौ नाग्रतो भूमिं गन्तुमुत्सहेते । तत्किमिदम् ! (विचिन्त्य) सुव्यक्तं गुरु-जन-समाक्रान्तेन प्रदेशेन भवितव्यम् । अथ पदानीव लक्ष्यन्ते । (भूमिं निर्वर्णयति)

रामः— किं-कृतोऽयं वत्सस्य भूमि-निरूपणायामादरः ?

तनुत्वम् thinness. **अवधानम्** attention. **समाक्रामति** fills; extends into. **संमूर्च्छति** pervades, penetrates.

तनुत्वात् सूक्ष्मत्वाद्, **अवधान-दृश्या** चित्तैकाग्र्येण एव द्रष्टुं शक्या, **असौ** दूर-वर्तिनी, **धूम-लेखा** होम-धूम-राजिः, **दिशः** आकाश प्रदेशान् इति भावः, **समाक्रामति** स्व-प्रसरेण व्याप्नोति, **मृदुना** कोमलेन **अनिलेन** समीरणेन, **आकृष्यमाणः** आनीयमानः, **साम-नादः** साम-गान-ध्वनिः, **श्रोत्रेषु** कर्ण-विवरेषु, **संमूर्च्छति** सम्यग् व्याप्नोति ॥९॥

स्तम्भः motionlessness; fixity. **उद्धारः** lifting; raising. **स-साध्वस** full of apprehension. **स्तम्भित** paralysed. **ऊरुः** thigh. **उत्क्षिप्यमाण** being raised **समाक्रान्त** traversed.

ऊरु-स्तम्भम् ऊर्वोः स्तम्भः स्तब्धता, तम् । **पदोद्धारे** पादोत्क्षेपे । **स-साध्वसं** सभयम् । **मे हृदयम्** (जातम् इति वाक्यशेषः) । **स्तम्भितौ** स्तम्भः संजातः ययोः तौ, जडी-भूतौ इति भावः । **ऊरू** सक्थिनी । **उत्क्षिप्यमाणौ** उत्थाप्यमानौ । **उत्सहेते** उत्साहं बध्नीतः, प्रवर्तेते इति भावः । **गुरु-जन-समाक्रान्तेन** पूज्य-जनेन क्षुण्णेन । **पदानि** पद-चिह्नानि ।

किं-कृतः केन हेतुना निष्पन्नः ।

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1. ०क्रामंस्तरु० A. B. C. The suggestion of the present correction is given by P. Vagisvara in his Hindi translation.

लक्ष्मणः—एतानि नितान्त-मनोहरतया संक्रान्त-चरण-तल-सौकुमार्याणि ललित-निभृत-विन्यासतया विज्ञायमान-स्त्री-पद-भावानि पुलिन-तल-संनिवेश-पदानि दृश्यन्ते । पश्यत्वार्यः,

विलास-योगेन परिश्रमेण वा
स्वभावतो वा निभृतानि मन्थरम् ।
पदानि कस्याश्चिदिमानि सैकते
प्रयान्ति तुल्यं कलहंस-विभ्रमैः ॥ १० ॥

रामः—(निर्वर्ण्य, सहर्षम्) वत्स, किमुच्यते—कस्याश्चिद्—इति । ननु वक्तव्यम्—सीतायाः पदानि—इति । पश्य,

समानं संस्थानं निभृत-ललिता सैव रचना
तदेवतद्रेखा-कमल-रचितं चारु तिलकम् ।

ललित beautiful. निभृत gentle, modest.

ललित-निभृत-विन्यासतया—ललितः च सः निभृतः च ललित-निभृतः, तादृशः विन्यासः येषां तानि ललित-निभृत-विन्यासानि, तेषां भावः, तत्ता, तया; सुन्दर-लघुतर-निक्षेपेण इत्यर्थः ।

विलासः playfulness; amorous playful movement. परिश्रमः (carefulness due to) penances; or, pain. मन्थरम् leisurely. विभ्रमः graceful gait.

सैकते सिकता-मये-प्रदेशे, **विलास-योगेन** इष्ट-संदर्शनाऽऽदिना यान-स्थानाऽऽसनादीनां मुख-नेत्राऽऽदि-कर्मणां विशेषः विलासः, तेन सह योगः संबन्धः,तेन,**परिश्रमेण वा** अथवा तपोहेतुकेन 'दृष्टि-पूतं न्यसेत्पादम्' (मनुः० ६।४६) इत्यादि शास्त्र-चोदितेन अवधान-विशेषेण, पीडया वा, **स्वभावतो वा** अथवा निसर्गाद् एव, **निभृतानि** पद-न्यास-लाघव-युक्तानि, **कस्याः चित्** स्त्रियाः, **इमानि** पुरतो दृश्यमानानि,**पदानि** पद-चिह्नानि, **कलहंस-विभ्रमैः** राज-हंसानां समद-गतिभिः, **तुल्यं** समम् , **मन्थरं** शनकैः, मन्द-मन्दम् ललितम् इति भावः, **प्रयान्ति** गच्छन्ति,अङ्कितानि सन्ति इति भावः ॥१०॥

संस्थानम् shape. **रचित** adorning; or looking graceful. **तिलकम्** a freckle. **विधुर** troubled. **सपदि** immediately.

(**पदयोः चिह्नानां**) **संस्थानम्** आकृतिः, **समानं** तुल्यम् । **सा पूर्व-**

यथा चेयं दृष्टा हरति हृदयं शोक-विधुरं
तथाह्यस्मिन्देव्या सपदि पद-पङ्क्तिर्विनिहिता ॥ ११ ॥

लक्ष्मणः—(सहर्षम्) यावदेतामेव पद-पङ्क्तिमनुसरन्तौ वाल्मीके-राश्रम-पदमनुसरावः । यथा चेयं प्रत्यग्र-निहिता पद-पङ्क्तिस्तथा जानामि प्रत्यासन्न-वर्तिन्या देव्या भवितव्यमिति ।

(ततः प्रविशति सीता)

सीता--णिव्वत्तिदं सवणं, उवासिदा संझा, हुदो हुदवहो, ओगाहिदा भगवई भाईरही, भगवईं भाईरहीं उद्दिसिअ मह पदिवण्णा[1]

निर्वर्तितं सवनम्, उपासिता संध्या, हुतो हुत-वहः, अवगाहिता भगवती भागीरथी, भगवतीं भागीरथीमुद्दिश्य मम प्रतिपन्ना[2]

विदिता, 'एव निभृत-ललिता पद-न्यास-लाघव युक्ता मनोहरा च, रचना निर्माणम् । एतत् पुरस्ताद् दृश्यमानम्, रेखा-कमल-रचितं रेखाभिः चर्मणि राजीभिः, (निर्वृत्तं) कमलं पद्मं, रचितम् अलंकृतं येन तत्, चारु मनोज्ञम्, तिलकं तिल-कालकः, 'तिल' इत्येव भाषा-प्रसिद्धम्, तत् पूर्व-विज्ञातम्, एव । यथा च तथा च येन कारणेन, इयं पद-पङ्क्तिः दृष्टा अवलोकिता (सती), शोक-विधुरं परिताप-विह्वलं (मम) हृदयं चित्तम्, सपदि झटित्येव, हरति आनन्दयति, तथा तेन कारणेन, देव्या हि सीतया एव इति भावः, अस्मिन् (स्थाने) विनिहिता स्थापिता (इति मे निश्चयः) ॥ ११ ॥

प्रत्यग्र-निहिता recently laid.

प्रत्यग्र-निहिता सद्योऽर्पिता ।

निर्वर्तितम् is finished. **सवनम्** purificatory ablution; bath. **हुत** oblations have been offered to. **हुत-वहः** fire. **अवगाहिता** has been plunged into. **प्रतिपन्न** undertaken (as a sacred vow).

निर्वर्तितम् संपादितम् । **सवनम्** अभिषेकानुष्ठानम् । **उपासिता संध्या** उपासना-विधिः प्रातः-संध्या-वेलायाम् अनुष्ठितः, अथवा संध्या संध्या-वेलायाम् अनुष्ठेयः उपासना-विधिः, सः अनुष्ठितः । **हुतः** दत्ताऽऽ-

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१. पदिण्णा A. B. C. We suggest पदिवण्णा (Skt. प्रतिपन्ना) or पदिण्णादा (Skt. प्रतिज्ञाता)

२. मम प्रतिपन्ना is supplied by us.

सहत्थगद्धा कुन्दमाला समप्पिदा। दाणिं अहं उण्णदगंभीरसीदलं
स्व-हस्त-ग्रथिता कुन्द-माला समर्पिता। इदानीम् अहम् उन्नत-गम्भीर-शीतलं
लदाजालं पविसिअ अदिहिजणोपत्थाणजोग्गाइं कुसुमाइं ओचिणोमि।
लता-जालं प्रविश्य अतिथि-जनोपस्थान-योग्यानि कुसुमान्यवचिनोमि।
(प्रविष्टकेनावचयं[1] नाटयति)

लक्ष्मणः—एषा पद-पङ्क्तिः क्रमेण मार्ग-वशात् पुलिन-तलं परित्यज्य स्थलमारूढा, प्रनष्टा[2] च। तदिदमेव पुरस्तात्संदृश्यमान-लता-गुल्म-प्रच्छायमतिरमणीयमध्यास्य गत-श्रमौ भगवन्तं प्राचेतसमुपसर्पावः।

रामः—यदभिरुचितं भवते।

(परिक्रम्योपविशतः)

रामः—(निःश्वस्य स-बाष्पम्) वत्स वत्स,

सीता—(कर्णं दत्वा) को णु खु एसो सअलजलहरद्धणिदगंभीरेण
को नु खल्वेष स-जल-जलधर-ध्वनित[3]-गम्भीरेण
सरविसेसेण अच्चन्तदुःखबाअणं वि मे सरीरं रोमांचेदि। णिरूवेमि
स्वर-विशेषेणात्यन्त-दुःखभाजनमपि मे शरीरं रोमाञ्चयति। निरूपयामि

हुतिः, हुत-वहः अग्निः; अग्नि-होत्रं कृतम् इति भावः। **अवगाहिता** प्रविष्टा जपाय कुन्द-माला-समर्पणाय वा।

प्रविष्टकम् having entered.

प्रविष्टकेन लताजालं प्रविश्य इत्यर्थः।

स्थलम् hard ground (as contrasted with sandy bank). **गुल्मः** a cluster. **प्राचेतसः** Válmíki.

स्थलं जल-प्रसर-रहितं शुष्कं प्रदेशम्। **पुरस्तात्संदृश्यमान-लता-गुल्म-प्रच्छायम्** लतानां वल्लरीणां,गुल्मः स्तम्बः,पुरस्तात् संदृश्यमानः च सः लता-गुल्मः, तेन प्रकृष्टा छाया यत्र तत् स्थानम्। (अथवा तेन प्रकृष्टा छाया, तत्) **अध्यास्य** अधिष्ठाय। **प्राचेतसम्** प्रचेतसः वरुणस्य अपत्यम्, वाल्मीकिम्।

स-जल moisture-laden. **ध्वनितम्** rumbling. **रोमाञ्चयति** horripilates.

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१. ०नापच० A. C.

२. प्रणष्टा A. B.

३. ०र-स्तनि० A. B. C.

दाव को एसोत्ति। अहवा ण जुत्तं मम अजाणिअ परमत्थं अत्थाणे
तावत् क एष इति। अथवा न युक्तं मम अज्ञात्वा परमार्थमस्थाने
दिट्ठिं विसज्जइदुं। किं एत्थ जाणिदव्वं! णावणाहयदि मे सरीरं
दृष्टिं विसर्जयितुम्। किमत्र ज्ञातव्यम्! नावनाहयति मे शरीरं
परपुरुससद्दो रोमंचग्गहणेण। सुव्वत्तं सो एत्थ णिरणुक्कोसो[1] संपत्तो।
पर-पुरुष-शब्दो रोमाञ्च-ग्रहणेन। सुव्यक्तं सोऽत्र निरनुक्रोशः संप्राप्तः।
तां[2] णिव्वण्णइस्सं। अहवा तह परंमुहे जणे एव्वं अहिमुही होमित्ति
तन्निर्वर्णयिष्यामि। अथवा तथा पराङ्मुखे जने एवम् अभिमुखी-भवामीति
जं सच्चं अत्तणोवि अहं लज्जिदम्हि। ता ण पेक्खिस्सं। (पराङ्मुखी-भूय[3])
यत्सत्यमात्मनोऽपि अहं लज्जिताऽस्मि। तन्न प्रेक्षिष्ये।

कहं ण प्पहवामि अत्ताणअस्स, आवंजिअदि मे बलक्कारेण तहिं
कथं न प्रभवाम्यात्मनः, आवर्ज्यते मे बलात्कारेण तत्र
एव्व दिट्ठी[4]। किं अवरं करेमि, अत्ताणअस्स राअपराहीणदाए णिओओ।
एव दृष्टिः। किमपरं करोमि, आत्मनो राज-पराधीनताया नियोगः।
(निर्वर्णयति) अंहो[5] दिट्ठोत्ति परिदोसो, चिरप्पवासोत्ति मंणू, परि-
हंहो दृष्ट इति परितोषः, चिर-प्रवास इति मन्युः, परि-

रोमाञ्च-ग्रहणेन अवनाहयति connects with the acceptance of horripilation; horripilates. **आवर्ज्यते** is made to bend (incline). **मन्युः** resentment. **परिक्षामः** very emaciated.

स-जल-जलधर-ध्वनित-गम्भीरेण जलेन सह विद्यमानः सजलः,सःच असौ जलधरः मेघः च, तस्य ध्वनितं गर्जितम्, तद्वद् गम्भीरेण। रोमाञ्चवत् करोति इति **रोमाञ्चयति**, स-रोमाञ्चं करोति इति भावः। **परमार्थ** वस्तु-तत्त्वम्। **रोमाञ्च-ग्रहणेन अवनाहयति**—रोमाञ्च-स्वीकरणेन संबन्धयति, रोमाञ्चयति इत्यर्थः। **आवर्ज्यते** अवनता विधीयते, आकृष्यते इति भावः। **मन्युः** सति कारणे कोपः। **परिक्षामः** अतीव-कृशः।

१. ०णुकोसो० A. B. C.
२. त A. B. C.
३. ०भूत्वा A. B. C.
४. दिठी A.
५. अंहो A. B.; अहो C.

खामोत्ति उव्वेओ, णिरणुक्कोसोत्ति अहिमाणो, चिरपरिचिदोत्ति
क्षाम इत्युद्वेगः, निरनुक्रोश इत्यभिमानः, चिर-परिचित इति
अणुराओ, दंसणीओत्ति उक्कण्ठा, सामित्ति बहुमाणो, कुसलवाणं
अनुरागः, दर्शनीय इत्युत्कण्ठा, स्वामीति बहुमानः, कुश-लवयोः
तादोत्ति कुडुंबिणीसब्भावो, अवराहं पविसिदंहित्ति लज्जा। ण जाणामि
तात इति कुटुम्बिनी-सद्भावः, अपराधं प्रवेशिताऽस्मीति लज्जा। न जानामि
अंअउत्तदंसणेण कीदिसं अवत्थं अणुभवामित्ति।
आर्यपुत्र-दर्शनेन कीदृशीमवस्थामनुभवामीति।

लक्ष्मणः—किमर्थमार्यो मामकस्मादेवाऽऽमन्त्र्य बाष्पायमाण-नयनस्तूष्णीमधो-मुखः संवृत्तः?

रामः—निःसंपात-विविक्तमिदमरण्यं तट-रुह-तरुच्छाया-समाकीर्ण-रमणीय-सैकतां प्रसन्न-सलिल-वाहिनीं समुद्र-गामिनीं चावलोकयन् संस्मृत्य दण्डका-वन-वासमेवं वैक्लव्यमनुप्राप्तोऽस्मि।

सीता—अंअउत्त, सुमरसि वणवासं, ण उण वणवासिणं जणं।
आर्यपुत्र, स्मरसि वन-वासं, न पुनर्वन-वासिनं जनम्।

लक्ष्मणः—किं तत्र दुःखैक-वासे वन-वासे स्मर्तव्यमिति?

रामः—वत्स लक्ष्मण, किमेवं ब्रवीषि—दुःखैक-वासे वन-वासे स्मर्तव्यम्—इति। पश्य पश्य,

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निरनुक्रोश: one ruthless (in executing his duties as a king). **कुटुम्बिनी-सद्भाव:** the grand feeling that I am a matron.

उद्वेगः व्याकुलता। **निरनुक्रोशः** निर्दयः,स्व-धर्म-पालने कठिन-हृदयः इति भावः। **अभिमानः** गर्वः। **कुटुम्बिनी-सद्भावः** अहमपि पति-पुत्र-वती गृहिणी इत्यभिमानः।

आमन्त्र्य having called. **निः-संपात-विविक्तम्** lonely on account of the absence of traffic. **समाकीर्ण** covered. **प्रसन्न** clear.

आमन्त्र्य आकार्य।

तटरुह-तरुच्छाया-समाकीर्ण-सैकताम्—तटरुहाः कूलवर्तिनः ये तरवः वृक्षाः,तेषां छायया अनातपेन,समाकीर्णं व्याप्तं,रमणीयं मनोज्ञं,सैकतं बालुकामयं तटं यस्याः, ताम्। **प्रसन्न-सलिल-वाहिनीं** निर्मल-जल-वहन-शीलाम्।

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१. ॰णुक्को॰ A. B. C.
२. दस्स॰ A. B. C.

किसलय-सुकुमारं पाणिमालम्ब्य देव्या
विविध-रति-सखीभिः संकथाभिर्दिनान्ते ।
चरण-गमन-वेगान्मन्थरस्य स्मरामि
स्रुत-पयसि तटिन्याः सैकते चङ्क्रमस्य ॥१२॥

सीता—अइ णिरणुक्कोस[1], किं एदिणा संलावट्ठाणेण[2] असरणं
अयि निरनुक्रोश, किमेतेन संलाप-स्थानेन अशरणं
दुःखिदं जणं अहिअदरं बाधेसि ।
दुःखितं जनमधिकतरं बाधसे ।

लक्ष्मणः—आर्य, अलं शोकेन ।

रामः—कथं न शोचामि मन्द-भाग्यः । पश्य पश्य,

पूर्वं वन-प्रवासः पश्चाल्लङ्का ततः प्रवासोऽयम् ।
आसाद्य मामधन्यं दुःखाद् दुःखं गता सीता ॥१३॥

रतिः an enjoyment. **मन्थर** leisurely. **तटिनी** a river. **चङ्क्रमः** a zig-zag walking; a stroll.

देव्याः सीतायाः, **किसलय-सुकुमारं** नव-पल्लववद् अति-कोमलम्, **पाणिं** करम्, **आलम्ब्य** निज-करेण गृहीत्वा, **विविध-रति-सखीभिः** नाना-विध-पूर्वाऽऽनन्द-संसृष्टाभिः, **संकथाभिः** संलापैः, **तटिन्याः** गोदावरी-नाम-नद्याः, **चरण-गमन-वेगात्** चरणाभ्यां गमने यः वेगः जवः, तस्मात्, **स्रुत-पयसि** स्रुतं च्युतं, बहिः निःसृतम् इति भावः, पयः जलं यस्य, तस्मिन्, **सैकते** सिकतामये तटे, **दिनान्ते** दिवसावसाने, सायम्, **मन्थरस्य** मन्द-मन्दस्य, **चङ्क्रमस्य** भ्रमणस्य, **स्मरामि** ध्यायामि ॥ १२ ॥

संलाप-स्थानम् an indulgence in (lit. sitting for) talks.

संलाप-स्थानेन वार्तायां स्थित्या, अथवा पूर्व-वनवास-संलाप-स्थाना-ऽऽदि-स्मारणेन, पूर्व-संलाप-स्थान-संकीर्तनेन वा ।

आसाद्य getting to. **अधन्य** luckless,

(सीतया) पूर्वं प्रथमम्, **वन-प्रवासः** कानन-निवासः, कैकेयी-दत्तः इति भावः, **पश्चात्** ततः, **लङ्का** राक्षस-राजधान्यां कारा-भूतायां वासः, ततः

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१. ०रनुक्को० A. B.
२. ०पास्था० B.

सीता—अंअउत्त, णिव्वासिदाए असदिसं।

आर्यपुत्र, निर्वासिताया असदृशम्।

रामः—हा ! जनकराजपुत्रि,

सीता—अप्पपुण्णभाइणीए वज्जणीअ,

अल्प-पुण्य-भागिन्या वर्जनीय,

रामः—हा ! वन-वास-सहायिनि,

सीता—अवि एदं ? ण संपदं।

अप्येतत् ? न साम्प्रतम्।

रामः—हा ! क गताऽसि ?

सीता—जहिं मंदभाआ गच्छदि।

यत्र मन्द-भाग्या गच्छति।

रामः—देहि मे प्रतिवचनम्।

सीता—असंभावणीए जणे कीदिसं पडिवअणं।

असंभावनीये जने कीदृशं प्रतिवचनम्।

(रामः शोकं नाटयति)

लक्ष्मणः—आर्य, ननु विज्ञापयामि--अलं शोकेन—इति।

तदुत्तरम्, अयं प्रवासः गृह-निर्वासनम् (क्रमेण अनुभूताः। एवं च) अधन्यं हत-भाग्यम्, माम् रामम्, आसाद्य प्राप्य, सीता, दुःखाद् दुःखं निरन्तरम् एकस्मात् कष्टात् कष्टान्तरम्, गता प्राप्ता ॥१३॥

निर्वासिता the action of expelling. **असदृशम्** unbecoming; here, a contrast.

निर्वासितायाः सीतायाः निर्वासी रामः, तस्य भावः निर्वासिता, निर्वासन-कर्तृत्वम् इति भावः, तस्याः। **असदृशम्** अयोग्यम्। (तव शोक-प्रकाशनम् इति वाक्य-शेषः)।

असंभावनीय one who cannot be greeted.

असंभावनीये संभावयितुं स्वागत-कुशल-प्रश्नार्घ-दानाऽऽदिना सत्कर्तुं प्राप्तकालः संभावनीयः, न संभावनीयः असंभावनीयः, तस्मिन्। सीता निर्वासिता सती रामम् अभिनन्दितुं न शक्नोति, अतः रामः तस्याः असंभावनीयः, तस्मिन् राम-विषये इत्यर्थः, रामं प्रति इत्याशयः।

रामः—कथं न शोचामि शोचनीयां वैदेहीम् ?

सीता—अंअउत्त, मा एव्वं भण—सोअणीआ वैदेहित्ति। ण खु
आर्यपुत्र, मैवं भण—शोचनीया वैदेही—इति। न खलु
सो जणो सोअणिज्जो जो एव्वं वल्लहेण सोईअदि।
स जनः शोचनीयः य एवं वल्लभेन शोच्यते।

रामः—वत्स लक्ष्मण, किं, शक्यते ज्ञातुम्—क वर्तते—इति ?

सीता—दिअसावसाणविणिवारिदपिअसमाअमा विअ चक्कवाई
दिवसावसान-विनिवारित-प्रिय[1]-समागमा इव चक्रवाकी
इदो एव्व पवासे[2] वट्टामित्ति।
इहैव प्रवासे[3] वर्ते[4] इति।

लक्ष्मणः—न शक्यते—क वर्तते—इति ज्ञातुम्।

रामः—उत्सादितं मया चिर-कालाविच्छिन्नं रघु-कुलम्। (इति रोदिति)

सीता—(स-शोकम्) अदिमत्तं संतवदि अंअउत्तो, किं करेमि ?
अतिमात्रं संतपत्यार्यपुत्रः, किं करोमि ?
साहसादो तिमिददंसणं पमज्जामि[5] अस्सुचअं (पदमुत्क्षिप्य) अहवा
साहसतः स्तिमित-दर्शनं प्रमार्जयामि अश्रु-चयम्[6] अथवा

उत्सादित destroyed.

उत्सादितम् उच्छेदितम्, विनाशितम्।

साहसत: having recourse to boldness. **स्तिमित** made wet; dimmed. **दर्शन** eye.

साहसतः साहसात्, साहसम् आश्रित्य इत्यर्थः। **स्तिमित-दर्शनम्** स्तिमिते आर्द्री-भूते, दर्शने नेत्रे, येन तम्।

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१. A. B. C. Omit. प्रिय

२. प्पवा॰ B.

३. A. C. add एव

४. वर्तते A. B. C.

५. प्पमज्जामि B.

६. ॰श्रुसंच॰ A. B. C.

जणप्पवादो रक्खिदव्वो । अंअउत्तेण जाव ण[1]पेक्खामि दाव (इदो
जन-प्रवादो रक्षितव्यः। आर्यपुत्रेण यावन्न प्रेक्ष्ये तावद् (इतो
ओसरिस्सं । कहं)[2] सोआवेअबलक्कारिदा ण प्पहवामि अप्पाणअस्स ।
अपसरामि । कथं)[2] शोकाऽऽवेग-बलात्कारिता न प्रभवामि आत्मनः ।
मुणिजणसंपादसमुइदो एसो उद्देसो अदो जइच्छागदो को वि मं
मुनि-जन-संपात-समुचित: एष[3] उद्देशः, अतो यदृच्छाऽऽगत: कोऽपि मां
पेक्खिस्सदि । ता एदिणा लदाजालपच्छण्णसुहसंचारेण मग्गेण अस्समं
प्रेक्षिष्यते । तदेतेन लता-जाल-प्रच्छन्न-सुख-संचारेण मार्गेण आश्रमं
गदुअ कुसलवा संभावइस्सं । (नाट्येनावलोकयन्ती निष्क्रान्ता)
गत्वा कुश-लवौ संभावयामि ।

(ततः प्रविशत्यृषिः[4])

ऋषिः—आदिष्टोऽस्मि भगवता वाल्मीकिना—वत्स बादरायण, श्रुतं मया—लक्ष्मण-सहायो रामभद्रस्तपोवनमिदमनुप्राप्त—इति । स कदाचिन्माध्याह्निक-कार्य-संपादन-व्यग्रानस्मान्मन्यमानो बहिरवस्थितो भवेत् । तस्मात् त्वमेनमुपक्रम्य परिसमाप्त-माध्याह्निक-कार्यं दर्शनमाकाङ्क्षमाणं मामावेदय—इति । तद्यावदहमपि भगवतो वाल्मीकेरादेशाद् राममेवान्वेषयामि । (परिक्रामति)

रक्षितव्य should be avoided. **संपातः** traffic. **यदृच्छा** accidentally

रक्षितव्यः परिहरणीयः । **शोकाऽऽवेग-बलात्कारिता**—शोकस्य अनुतापस्य यः आवेगः बल-समुदयः,तस्य यः बलात्कारः प्रसह्यआक्रमणम्,सः संजातः अस्याः सा । '**मुनि-जन**'इति । **संपातः** गमनाऽऽगमनम् । **यदृच्छाऽऽगतः** दैव-योगेन समायातः ।

माध्याह्निक-कार्य mid-day ritual. **व्यग्र** busy. **उपक्रम्य** having gone to. **आकाङ्क्षमाण** wishing.

'**माध्याह्निक-कार्य**' इति । माध्याह्निकम् अह्नो मध्यं मध्याह्नः,

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१. न A. C.

२. The matter within the brackets has been supplied by us

३. अयम् A. B. C.

४. ०शति ऋषिः A. B. C.

लक्ष्मणः—(विलोक्य स-संभ्रमम्) आर्य, तपो-धनोऽयमित एवाभिवर्तते ।

(रामोऽश्रूणि प्रमृज्य कृत-धैर्यः स्थितः)

ऋषिः—(निर्वर्ण्य) अये ! लता-गुल्म-प्रच्छायेऽस्मिन् पुरुष-युगलमिव । अपि नाम लक्ष्मण-सहायो रामो भवेत् । (विचिन्त्य) कस्तत्र संदेहः,

मन्दं वाति समीरणो न परुषा भासो निदाघार्चिषो
न त्रस्यन्ति चरन्त्यशङ्कमधुना मृग्योऽपि सिंहैः सह ।
मध्याह्नेऽपि न याति गुल्म-निकटं छाया तदध्यासिता
व्यक्तं सोऽयमुपागतो वनमिदं रामाभिधानो हरिः ॥१४॥

न केवलमतिक्रान्त-मानुषेण प्रभावेण,आकारेणापि शक्यत एव निश्चेतुम् । (निर्वर्ण्य)

तत्र भवं माध्याह्निकम् । व्यग्रान् संलग्नान् । उपक्रम्य उपेत्य । आकाङ्क्षमाणम् इच्छन्तम्, अपेक्षमाणम् ।

समीरणः breeze. **निदाघार्चिः** the sun. **गुल्मः,-मम्** a thicket, **अध्यासिता** occupied.

अधुना इदानीम्, **समीरणः** पवनः, **मन्दं** धीरम्, **वाति** वहति, निदाघार्चिषः उष्ण-रश्मेः सूर्यस्य, **भासः** दीप्तयः, किरणाः इत्यर्थः, **परुषाः** प्रचण्डाः, **न** (**भान्ति**) । **मृग्यः** हरिण्यः, **अपि च**, **न त्रस्यन्ति** न हि बिभ्यति । **अशङ्कं** निर्भयम् ,**सिंहैः** केसरिभिः, **सह** समम् ,**चरन्ति** भ्रमन्ति । **तदध्यासिता** रामाधिष्ठिता, **छाया** अनातपः, **मध्याह्ने** दिवसार्धे, **अपि**, **गुल्म-निकटं** स्तम्ब-समीपं, **न**, **याति** गच्छति। **व्यक्तं** नूनम्, **सः** लोक-विश्रुतः, **रामाभिधानः** राम-नामा, **हरिः** विष्णुः, **अयम्** अत्र पुरस्ताद् दृश्यमानः, **इदम् वनं** कान्तारम्, **उपागतः** प्राप्तः ॥१४॥

अतिक्रान्त-मानुष superhuman. **प्रांशुः** tall.

अतिक्रान्त-मानुषेण अतिक्रान्ताः मानुषाः येन तेन ।

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१. च्छा० A. B. C.

व्यायाम-कठिनः प्रांशुः कर्णान्ताऽऽयत-लोचनः ।
व्यूढोरस्को महा-बाहुर्व्यक्तं दशरथाऽऽत्मजः ॥१५॥

तदेनमुपगम्य यथाऽवस्थितमावेदयामि । (उपागम्य) राजन्, स्वस्ति !

रामः—अभिवादये ।

ऋषिः—विजयी भव ।

रामः—किमागमन-प्रयोजनमार्यस्य ?

ऋषिः—परिसमाप्त-सकल-कर्मा भगवान् वाल्मीकिर्महाराजस्याऽऽगमनमुद्वीक्षमाणस्तिष्ठति ।

रामः—(विलोक्य) अये ! अतिक्रान्तो मध्याह्नः । तथाहि,

प्रविश्य तरु-मूलानि नीत्वा मध्यं-दिनाऽऽतपम् ।
अध्वनीना इवच्छाया निर्गच्छन्ति शनैः शनैः ॥१६॥

अपि च,

मध्याह्नार्क-मयूख-तापमधिकं तोयावगाहादयं
नीत्वा वारि-कणाऽऽर्द्र-कर्ण-पवनैराह्लाद्यमानाऽऽननः ।

आयत stretching. **व्यूढ** broad.

व्यायाम-कठिनः परिश्रमेण कर्कश-गात्रः, **प्रांशुः** तुङ्ग-देहः, **कर्णान्ताऽऽयत-लोचनः** कर्णान्तं कर्ण-समीपं यावत्, आयते विस्तृते,लोचने नेत्रे, यस्य सः, **व्यूढोरस्कः** व्यूढं विपुलम् , उरः वक्षः, यस्य सः, **महा-बाहुः** दीर्घ-भुजः,**व्यक्तं** नूनम् , **दशरथाऽऽत्मजः** दाशरथिः रामः (**वर्तते**) ॥१५॥

उद्वीक्षमाण waiting.

उद्वीक्षमाणः प्रतीक्षमाणः ।

अध्वनीन a traveller. **आतप**: heat.

छाया अनातपः, **अध्वनीनाः** पथिकाः, **इव** यथा, **तरु-मूलानि** वृक्षाणाम् अधो-भागान् ,**प्रविश्य** उपेत्य,**मध्यं-दिनाऽऽतपं** माध्याह्निकं तापम्, **नीत्वा** यापयित्वा, **शनैः शनैः** मन्दं-मन्दम् , **निर्गच्छन्ति** बहिः यान्ति ॥१६॥

मयूख: a ray. **अवगाह**: a bath. **प्रणुन्न** propelled, **आक्रान्त** overrun (lit., attacked). **कर**: the trunk (of an elephant). **झाङ्कृति**: splashing sound. **कल्लोल**: a wave.

अयं पुरस्ताद् दृग्गोचरः,**करी** वारणः, **अधिकं** अधिकतरम् उग्रम् इति

मन्दं मन्दमुपैति कूलमधुना वक्षः-प्रणुन्नैर्जलै-
राक्रान्तं कर-घात-झाङ्कृति-सरित्कल्लोल-चक्रः करी ॥१७॥

(इति निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः

भावः, **मध्याह्नार्क-मयूख-तापं** मध्यं-दिन-सूर्य-किरणानां तीव्राम् उष्णताम्, **तोयावगाहात्** जले स्नानेन, **नीत्वा** अतिवाह्य, **अधुना** इदानीम्, **वारि-कणाऽऽर्द्र-कर्ण-पवनैः** जल-बिन्दुभिः क्लिन्नैः श्रोत्र-समीरणैः, **आह्लाद्य-मानाऽऽननः** हृष्यमाण-मुखः, **कर-घात-झाङ्कृति-सरित्-कल्लोल-चक्रः** शुण्डा-दण्डस्य ताडनैः, झाङ्कृतिः 'झाँ झाँ' इति नादः यत्र, तादृशं नदी-लहरीणां चक्रं येन, तादृशः, **(च सन्)**, **वक्षः-प्रणुन्नैः** उरः-स्थलेन प्रेरितैः, **जलैः**, **आक्रान्तं** आक्रमण-विषयी-कृतम्, व्याप्ती-कृतम् इति भावः, **कूलं** तीरम्, **मन्दं मन्दं** शनैः शनैः, **उपैति** उपगच्छति ॥१७॥

इति तृतीयाङ्क-टिप्पनम्

चतुर्थोऽङ्कः

[ततः प्रविशति तापसी-द्वयम्]

प्रथमा—हला जण्णवेदि[1], रामाअण[2]संगीतअणिमित्तं वंमोइतपोवणं
हला यज्ञवति[3], रामायण-संगीतक-निमित्तं वाल्मीकि-तपोवनं
संपत्ताए तिलुत्तमाए अहं एव्वं भणिदा—अहं पहावणिमिदेण
संप्राप्तया तिलोत्तमया ऽहमेवं भणिता—अहं प्रभाव-निर्मितेन
सीदारूवेण रामस्स दंसणपहं ओअरिअ रामो सीदाए उवरि साणुकंपो
सीता-रूपेण रामस्य दर्शन-पथमवतीर्य रामः सीताया उपरि सानुकम्पो
ण वेत्ति जाणिदुं णु इच्छामि, ता तुमं रामं अण्णेसहि—त्ति। ता
न वेति ज्ञातुं नु इच्छामि, तत् त्वं राममन्वेषय—इति। तद्
दंसेदु पियसही रामस्स विस्समत्थाणं।
दर्शयतु प्रिय-सखी रामस्य विश्रम-स्थानम्।

यज्ञवेंती[4]—हला वेदवदि, तिलुत्तमाए जदा एसो आलावो पवुत्तो
हला वेदवति, तिलोत्तमया यदैष आलापः प्रवृत्तः
तदा आसण्णगुम्मलदागहणपच्छण्णट्ठिदेण रामवयस्सेण अंअकोसिएण[5]
तदाऽऽसन्न-गुल्म-लता-गहन-प्रच्छन्न-स्थितेन राम-वयस्येन आर्य-कौशिकेन[6]
सव्वं आअण्णिदं।
सर्वमाकर्णितम्।

संगीतकम् a song accompanied by instrumental music and dance; a concert; here, a song-recitation. **प्रभावः** (here) super-natural power.

रामायण-संगीतक-निमित्तम् रामायणस्य यत् संगीतकं गानम्, तद् एव निमित्तम्, तत्। **भणिता** कथिता। **प्रभाव-निर्मितेन** प्रभावः यथेष्ट-रूपाऽऽदि-करणस्य अमानुषी शक्तिः, तेन निर्मितेन विहितेन।

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१. ०ण्णवेदि A. B. C.

२. ०मायण० A. B. C.

३. ०ज्ञवेदि A. B. C.

४. ०ज्ञवेदिः A. B. C.

५. ०अहसि० A. B. C.

६. ०र्यहसितेन A. B. C. The suggestion of the present correction is given in P. Vāgīśvara's Hindi translation.

वेदवती—अच्छाइदं खु आअरिदं ! जइ गहिदसंकेअस्स तस्स
अत्याहितं खलु आचरितम् ! यदि गृहीत-संकेतस्य तस्य
अग्गदो तिलुत्तमा सीदाए चरिदाइं अणुवट्टिस्सदित्ति तदो विपरीदो
अग्रतस्तिलोत्तमा सीतायाश्चरितानि अनुवर्तिष्यत इति ततो विपरीतः
उवहासो भवे। ता इमादो पिअसहिं तिलुत्तमं णिवारेमि ।
उपहासो भवेत् । तदस्मात् प्रिय-सखीं तिलोत्तमां निवारयामि ।

यज्ञवती—सहि वेदवदि, सीदा दाणिं कहिं ?
सखि वेदवति, सीतेदानीं कुत्र ?

वेदवती—सुणाहि, अज्ज सत्तमे दिवहे संपदिदाहि[1] तपोवण-
शृणु, अद्य सप्तमे दिवसे संपतिताभिस्तपो-वन-[2]
वासिणीहि विण्णविदो भअवं वंमीई–एसा णूणं अस्समदीहिआ
वासिनीभिर्विज्ञापितो भगवान् वाल्मीकिः—"एषा नूनमाश्रम-दीर्घिका
पदुमापचयादिसु[3] अत्तणो उपभोएसु दाणिं महाराअस्स सण्णिहाणेण
पद्मावचयादिषु आत्मन उपभोगेषु इदानीं महाराजस्य संनिधानेन
परपुरुसणअणपरिक्खित्ता ण सक्का इत्थिआजणेण ओगाहिदुंत्ति[4] ।
पर-पुरुष-नयन-परिक्षिप्ता न शक्या स्त्री-जनेनावगाहितुम्"—इति ।

अत्याहितम् an unpleasant deed. **अद्य** (here) from this day. **संपतित** gone together. **दीर्घिका** oblong pond. **अवचायः** plucking. **परिक्षिप्त** being open to. **अवगाहितुम्** to enter; to use for bathing.

अत्याहितं महा-भीति-जनकं (कर्म) । **अनुवर्तिष्यते** अनुकरिष्यति ।

अद्य सप्तमे दिवसे अद्य प्रभृति अतीते सप्तमे दिवसे, इतः षड् दिवसान् पूर्वम् इति भावः । **संपतिताभिः** संघी-भूय गताभिः । **आश्रम-दीर्घिका** आश्रम-वापी । **पर-पुरुष-नयन-परिक्षिप्ता** परेषां पुरुषाणां (राम-निवेश-जनानाम् इत्यर्थः), नयनैः नेत्रैः, परिक्षिप्ता व्याप्ता,यत्र अपरिचितानां जनानां गमनाऽऽगमनम् इति भावः । **अवगाहितुम्** प्रवेष्टुम् ।

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१. संपादि॰ A. B. C.
२. संपाति॰ A. B. C.
३. ॰द्मापच॰ A. B. C.
४. ॰दुंति A. B. C.

तदा भअवदा वंमीइणा णिज्झाणणिच्चलणअणेण मुहुत्तं णिज्झाइअ
तदा भगवता वाल्मीकिना निध्यान-निश्चल-नयनेन मुहूर्तं निध्याय
भणिदं – एदस्सिं दीहिआए वट्टमाणो इत्थिआजणो पुरुसणअणाणं
भणितम्—"एतस्यां दीर्घिकायां वर्तमानः स्त्री-जनः पुरुष-नयनानाम्
अगोअरो भविस्सदित्ति । तदप्पउदि सीदा रामस्स दंसणपहं परिहरन्ती
अगोचरो भविष्यति"–इति । ततः प्रभृति सीता रामस्य दर्शन-पथं परिहरन्ती
दीहिआतीरे सअलं दिवअं अदिवाहेदि ।
दीर्घिका-तीरे सकलं दिवसमतिवाहयति ।

यज्ञवती—किं जाणन्ति कुसलवा रामस्स अत्तणो अ संबन्धम् ?
किं जानीतः कुश-लवौ रामस्याऽऽत्मनश्च संबन्धम् ?

वेदवती—अत्तणो बालभावेण मुणिजणस्स अ संसग्गेण मादरं वि
आत्मनो बाल-भावेन मुनि-जनस्य च संसर्गेण मातरमपि
णामदो ण जाणन्ति, किं उण[1] दीहप्पवासविच्छिण्णं रामस्स उत्तन्तम् ।
नामतो न जानीतः, किं पुनः दीर्घ-प्रवास-विच्छिन्नं रामस्य वृत्तान्तम् ।

यज्ञवती—किं जाणासि[2] रामो एत्थ तपोवणं पविसदि[3]त्ति ?
किं जानासि—रामः अत्र तपोवनं प्रविशति—इति ?

वेदवती—कुदो तस्स आअमो ।
कुतस्तस्याऽऽगमः ।

यज्ञवती—गच्छ तुमं तिलुत्तमाए[4] सआसं, अहं अ सीदाए
गच्छ त्वं तिलोत्तमायाः सकाशम्, अहं च सीतायाः
पस्सपरिवट्टिणी होमि । (इति निष्क्रान्ते)
पार्श्व-परिवर्तिनी भवामि ।

(प्रवेशकः)

निध्यानम् meditation.

निध्यान-निश्चल-नयनेन समाधिना (हेतु-भूतेन) गति-रहितेन नेत्रेण ।

प्रवासः living abroad.

दीर्घ-प्रवास-विच्छिन्नम् दीर्घेण दीर्घ-कालेन प्रवासेन पर-देश-वासेन विच्छिन्नं पृथग्भूतम् ।

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१. उत A. B. C. २. जाण्णासि A. B. C. ३. प्राविशत् A. B. C.
४. ०त्तमा A. B. C. These compound the word with सकाशम्.

(ततः प्रविशत्युत्तरीय-कृत-प्रावरणा सीता यज्ञवती च)

यज्ञवती—सहि वेदेहि, केण तुह उपदिट्ठं अपुव्वं उत्तरीअजुअल
सखि वैदेहि, केन तवोपदिष्टम् अपूर्वम् उत्तरीय-युगल-
धारणं ?
धारणम् ?

सीता—अच्चन्तसीअलेण तरङ्गवाहिणा दीहेण दीहिआमारुदेण ।
अत्यन्त-शीतलेन तरङ्ग-वाहिना[1] दीर्घेण दीर्घिका-मारुतेन ।

यज्ञवती—सहि, पवासविरुद्धं खु एदं सारदचंदकिरणरासि-
सखि, प्रवास-विरुद्धं खल्वेतत् शारद-चन्द्र-किरण-राशि-
परिपंडुरं सुरहिबहुलामोदसमारद्धमहुअरउलसंगीदमणुहरं एदं पावरणं ।
परिपाण्डुरं सुरभि-बहुलाऽऽमोद-समारब्ध-मधुकर-कुल-संगीत-मनोहरमेतत्प्रावरणम् ।

उत्तरीयम्, प्रावरणम् a shawl wrapped round the body and serving the purpose of an upper garment. **प्रावरणम्** may also mean the action of wrapping. **तरङ्ग-वाहिना** blowing (coming) from the waves. **परिपाण्डुर** exquisitely white. **सुरभिः** agreeable aroma. **आमोदः** extremely diffusive (spreading) fragrance; or, delight.

उत्तरीय-कृत-प्रावरणा उत्तरीये पूर्वं धारिते एकस्मिन् सव्याने, कृतं विहितम् धारितम् इति यावत्, प्रावरणं प्रावारः, द्वितीयम् उत्तरीयं यया सा।

अत्यन्त-शीतलेन अत्यन्तम् अतिमात्रं, शीतलेन शिशिरेण । **तरङ्ग-वाहिना** वीचिभ्यः वहन-शीलेन, तरङ्ग-शीकर-युक्तेन इत्यभिप्रायः । **दीर्घेण** दैर्घ्य-युक्तेन, निरन्तरेण इति यावत् ।

प्रवास-विरुद्धम् पति-वियुक्त-जीवन-प्रतिकूलम् । **शारद-चन्द्र-किरण-राशि-परिपाण्डुरम्** शरदि भवः शारदः, शारदः चन्द्रः शारद-चन्द्रः, तस्य किरणानां कराणाम्, राशिः समूहः, स इव परिपाण्डुरं शुभ्र-वर्णम् । **सुरभि-बहुलाऽऽमोद-समारब्ध-मधुकर-कुल-संगीत-मनोहरम्** सुरभिः घ्राण-तर्पणः च, बहुलः प्रभूतः च, असौ आमोदः अति-निर्हारी गन्धः, तेन कारण-भूतेन समारब्धं प्रारब्धं यद् मधुकर-कुलस्य भ्रमर-समूहस्य संगीतं गानम्, तेन मनोहरं मनोज्ञम् । अथवा सुरभिणा घ्राण-तर्पणेन गन्धेन यः (मधु-कराणां) बहुलः प्रचुरः आमोदः हर्षः, तेन हेतु-भूतेन समारब्धं यद् मधुकर-कुल-संगीतम्, तेन मनोहरम् ।

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१. ॰हिणा A. B. C.

सीता—सहि, जदा अहं महाराअसासणेण वणप्पवासे परिच्चत्ता
सखि, यदाऽहं महाराज-शासनेन वन-प्रवासे परित्यक्ता
चित्तऊटं परिच्चइअ दक्खिणपहं पत्थिदा तदा चिरणिवाससमुप्पण्णसहि-
चित्रकूटं परित्यज्य दक्षिणापथं प्रस्थिता तदा चिर-निवास-समुत्पन्न-सखी-
सिणेहाए चिन्ताउलाए वणदेवदाए मायावईए सुमरणणिमित्तं चंदधवलं
स्नेहया चिन्ताऽऽकुलया वन-देवतया मायावत्या स्मरण-निमित्तं चन्द्र-धवलं
वासिदसुअंधं अत्तणो दिव्वं उत्तरीअअं मम पणीदं। तं अंअउत्तस्स मम
वासित-सुगन्धमात्मनो दिव्यमुत्तरीयकं मम प्रणीतम्। तदार्यपुत्रस्य मम
वि हत्थे अच्चन्तसहीभूदं चिरदुःखसहायंत्ति एत्थ अत्ताइं साअरं धारिदं।
अपि हस्तेऽत्यन्त-सखी-भूतं चिर-दुःख-सहायमिति अत्राऽऽत्मना सादरं धारितम्।
(इति रोदिति)

यज्ञवती—सहि मा रोदी, ण हि ऐसो तपोवणवासो वणवासोत्ति
सखि, मा रोदीः, न ह्येष तपो-वन-वासो वन-वास इति
पुच्चिअदि।
प्रोच्यते।

सीता—कहं ण रोइस्सं? कहं एदं तपोवणं आअदो अंअउत्तोत्ति
कथं न रोदिष्यामि? कथम्! एतत्तपो-वनमागत आर्य-पुत्रः—इति
दिउण वि[1]द्धारं आस सअणं पत्थरेमि। एआइणी दीहणीसासेहिं रत्ति-
द्वि[2]-गुण-विस्तारम्[3] आशा[4]-शयनं[5] प्रस्तारयामि[6]। एकाकिनी दीर्घ-निःश्वासै रात्रि-

परित्यक्ता allowed to go. **स्मरण-निमित्तम्** as a keepsake. **प्रणीत** presented.

महाराज-शासनेन दशरथाऽऽज्ञया। **परित्यक्ता** विसृष्टा, अनुमता। **प्रस्थिता** गन्तुम् आरब्धा। **स्मरण-निमित्तम्** स्मरणम् एव निमित्तं प्रयोजनम्, तत्; अथवा क्रिया-विशेषणम्। **वासित-सुगन्धम्** वासितः अनुप्रवेशितः, शोभनः गन्धः यस्मिन् तत्। **मम** मह्यम्। **प्रणीतम्** उपहारी-कृतम्, दत्तम्।

१. Dr. Woolner suggests वित्थारिदं.

२. द्विगुण has been suggested by Dr. Woolner.

३. Dr. Woolner suggests विस्तारितं.

४. आशा suggested by us.

५. शयन suggested by Dr. Woolner.

६. This is suggested by Dr. Woolner. A. B. C. read धारयामि.

दिवं अदिवाहेमि । ता बलियं खु आवेअकारणं ।
दिवमतिवाहयामि । तद् बलवत् खलु आवेग-कारणम् ।

यज्ञवती—अलक्खणीआइ[1] एदाणि कदणाणि । तुमं एतस्सिं दीहिआ-
अलक्षणीयानि[2] एतानि कदनानि । त्वमेतस्मिन् दीर्घिका-
तीरे[3] विहंगममिहुणविंभमं अवलोअअन्ती अत्ताणं विणोदेहि । अहं वि
तीरे विहंगम-मिथुन-विभ्रमम् अवलोकयन्ती आत्मानं विनोदय । अहमपि
अत्तणो णिओअं अणुचिट्ठामि[4] । (परिक्रामति)
आत्मनो नियोगमनुतिष्ठामि ।

सीता—(दीर्घिकामालोक्य) अइधण्णं खु एदं राअहंसमिहुणं एवं
अति-धन्यं खल्वेतद् राजहंस-मिथुनमेवम्
अणासादिअविरहं समाअमसुहं अणुहोदित्ति णत्थि दंपईणं मम विरह-
अनासादित-विरहं समागम-सुखमनुभवतीति नास्ति दम्पत्योर्मम विरह-
समो उपदेसणिउणो उपज्झायो, जेण पक्खिणो वि अण्णोण्णहिअअ-
सम उपदेश-निपुण उपाध्यायः, येन पक्षिणोऽपि अन्योऽन्य-हृदय-
ग्गहणसमत्थललिअमहुरा चाडुप्पओअं पत्थावयन्ति ।
ग्रहण-समर्थ-ललित-मधुराः चाटु-प्रयोगं प्रस्थापयन्ति ।

अलक्षणीय un-expected. (**आलक्षणीय** a thing just expected.) **कदनम्** a mishap. **विभ्रमः** a sportive movement.

अलक्षणीयानि अतर्कितानि, अतर्कितोपनतानि इति यावत् ; **एतानि** एतादृशानि इत्यर्थः; **कदनानि** अनर्थ-जातानि । अ-प्रतीयमान-हेतवोऽपि महान्तः अनर्थाः सर्वदा संभवन्ति नर-जीवने । तादृश्यः एव एताः तव विपत्तयः—इति भावः । **आलक्षणीयानि** इति पाठे तु संभावना-विषयी-कर्तव्यानि । **विहंगम-मिथुन-विभ्रमं** पक्षि-द्वन्द्व-विलासम् ।

उपाध्यायः a teacher; a professor. **ललितम्** sportive movement; dalliance. **चाटु-प्रयोगः** coaxing language. **प्रस्थापयन्ति** advance, *here* use.

'अनुभवतीति' इति । इति एतस्माद् हेतोः ! समागम-सुखानुभवः अत्र

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१. आल॰ A. B. C.

२. आल॰ A. B. C. In commentary C suggests the chāyā adopted here.

३. ॰तीर A. B. C.

४. चिट्ठा॰ A. B. C.

यज्ञवती—(निर्वर्ण्य) जह एसो ससंभमतक्खणविमुत्तासणो परिग्गह-
यथैष स-संभ्रम-तत्क्षण-विमुक्ताऽऽसन: परिग्रहां-
अंसदेससमुक्खित्तवक्कलो सुअसंअमणपाउधो[1] विमयोफुल्लोअणो सव्वो
स-देश-समुत्क्षिप्त-वल्कल: श्रुत-संयमन-पावितो[2] विस्मयोत्फुल्ल-लोचन: सर्व:
जेव[3] मुणिअणो एअमुखओ अपसरिदो तह जाणामि संपत्तेण महाराएण
एव मुनि-जन: एक-मुखक: अपसृतस्तथा जानामि संप्राप्तेन महाराजेन
होदंवंति। (इति निष्क्रान्ता)
भवितव्यमिति।

(तत: प्रविशति राम: स-चिन्त: कण्वश्च)

कण्व:—आदिष्टोऽस्मि भगवता वाल्मीकिना–कण्व कण्व, दाश-रथिं नैमिषा[4]रण्य-रामणीयक-दर्शनेन विनोदय–इति। एष पुनश्चिन्ता-पराधीनत्वात्पुरो-गामिनमपि मां नावगच्छति। तथा हि,

धन्यत्वे हेतु:। **'मम विरह-सम: दम्पत्यो: उपदेश-निपुण: उपाध्याय: न अस्ति'**—इति अन्वय:। उपाध्याय: योग्य-शिक्षक:। विरहस्य च निपुणता संयमस्य उपदेशे, वियोगे अनुभूयमानानां महा-दु:खानां वा ज्ञापने विज्ञेया। **अन्योन्य-हृदय-ग्रहण-समर्थ-ललित-मधुरा:** अन्योन्यस्य परस्परस्य,हृदयस्य चित्तस्य, ग्रहणे वशीकरणे, समर्थानि क्षमाणि, यानि ललितानि विलासा:, तै: मधुरा: हृद्या:। **चाटु-प्रयोग:** प्रिय-भाषणम्, तम्। **प्रस्थापयन्ति** प्रेरयन्ति, ददति इत्यर्थ:।

परिग्रह: wife, attendants; *here*, pupils. **अपसृत** proceeded.

परिग्रहांस-देश-समुत्क्षिप्त-वल्कल: शिष्यादे: स्कन्धयो:, समुत्क्षिप्तानि परिधापितानि वल्कलानि त्वग्वस्त्राणि, येन स:। **एक-मुखक:** एकस्यां दिशि मुखं यस्य स:। **अपसृत:** चलित:।

रामणीयकम् beauty; grace. **विनोदय** divert; entertain.

'नैमिषारण्य' इति। **रामणीयकम्** रमणीयस्य भाव:, मनोहरत्वम्।

१. Dr. Woolner suggests ०उदो.

२. This is suggested by us. Dr. Woolner suggests सुत (or सुष्ठ) (सं) गमन-प्रावृत:

३. A. B. C. add (एव्व).

४. ०मिशार० A. B. C.

स्खलति मुहुरयं समेऽपि मार्गे
निभृत-गतिः प्रविलम्बते विदूरात् ।
अवनत-वदनो नितान्त-रम्ये
न च नयने निदधाति काननेऽस्मिन् ॥ १ ॥

(उपसृत्य) भो राजन्,

रामः—हन्त वयस्य, तापस-विरुद्धमामन्त्रणम् । अथवा वयसः परिणामेनेदमपराद्धं न भगवता ।

अहं रामस्तवाभूवं त्वं मे कण्वश्च शैशवे ।
यूयमार्या वयं चाद्य राजानो वयसा कृताः ॥ २ ॥

कण्वः—अहो धीरोदात्तोऽयमुपालम्भः ।

रामः—उच्यतां यद् विवक्षितम् ।

स्खलति stumbles. **निभृत** slow, tardy. **प्रविलम्बते विदूरात्** lags far behind.

अयं रामः, **समे** ऋजौ, **अपि**, **मार्गे** पथि, **मुहुः** पुनः पुनः, **स्खलति** च्युत-पदो भवति । **निभृत-गतिः** मन्द-गमनः (**सन्**), **विदूरात्** सुदूरम्, कण्वस्य पश्चाद् अति-दूरतरम् इति भावः, **प्रविलम्बते** अत्यन्तं विलम्बं करोति, अतीव-पश्चाद्वर्ती तिष्ठति इति भावः । **अवनत-वदनः** नम्र-मुखः, **च**, **नितान्त-रम्ये** अतीव-हृद्ये (**अपि**), **अस्मिन्**, **कानने** वने, **नयने** नेत्रे, **न**, **निदधाति** क्षिपति ददाति ॥ १ ॥

आमन्त्रणम् address. **वयस्** age.

आमन्त्रणं संबोधनम् । **वयसः** अवस्थायाः, **परिणामेन** परिपाकेन ।

शैशवम् childhood.

शैशवे बाल्यावस्थायाम्, **अहम्** अद्य राजन्-पदेन आमन्त्र्यमाणः रामः, **तव** अद्य आर्याः-पद-संबोध्यस्य कण्वस्य, **रामः** राम-पद-संबोध्यः, **अभूवम्** आसम्, **त्वं** कण्वः, **च**, **मे** मम, **कण्वः** कण्व-पद-संबोध्यः (**अभूः**) । **अद्य च** किंतु सम्प्रति, **वयसा** व्यतीतेन आयुर्भागेण, **यूयं** भवन्तः, **आर्याः** बहुवचन-विशिष्टेन आर्य-पदेन संबोध्याः, **वयं** (**च**) **राजानः** राजन्-पद-संबोध्याः, **कृताः** विहिताः ॥ २ ॥

धीरोदात्त having gravity of thought and nobility as well.

धीरोदात्तः विचार-गाम्भीर्य-चित्तौन्नत्य-समुपेतः ।

कण्वः—सुरभि-कुसुम-गन्धैर्वासिताऽऽशा-मुखानां
फल-भर-नमितानां पादपानां सहस्रैः ।
विरचित-परिवेष-श्यामलोपान्त-रेखो
रमयति हृदयं ते हन्त कच्चिद्वनान्तः ॥ ३ ॥

रामः—बहु-मान-निरन्तरी-कृत-मानसं मां तपो-वनमिदं रमयति न रमयतीति वचनावकाश एव नास्ति । पश्य,

दावाग्निं क्रतु-होम-पावक-धिया यूपाऽऽस्थया पादपा-
नव्यक्तं मुनि-गीत-साम-गतया भक्त्या शकुन्त-स्वनम् ।
वन्यांस्तापस-गौरवेण हरिणान् संभावयन्नैमिषे[1]
सोऽहं यन्त्रणया कथं कथमपि न्यस्यामि पादौ भुवि ॥४॥

आशा-मुखम् the expanse of a direction; the distant tracts of lands. **भरः** excess. **परिवेषः** circumference. **उपान्त-रेखा** line of border-region. **हन्त** *ind.*, I am glad. **कच्चित्** I hope, I believe. **वनान्तः** forest land.

सुरभि-कुसुम-गन्धैः घ्राण-तर्पकाणां मनोहराणां वा पुष्पाणाम् आमोदैः, **वासिताऽऽशा-मुखानाम्** सुरभिताः दिशां प्रदेशाः यैः, तेषाम्, **फल-भर-नमितानाम्** फलातिशयेन नम्राणाम्, **पादपानां** वृक्षाणाम्, **सहस्रैः** अनन्त-व्यक्तिभिः, **विरचित-परिवेष-श्यामलोपान्त-रेखः** निर्मितेन परिधिना ('घेरा' इत्याख्येन) कृष्ण-वर्णा, उपान्त-रेखा अन्त-समीप-राजिः अन्त-प्रदेशः इति यावत् यस्य सः, **वनान्तः** वन-प्रदेशः वनम्, **ते** तव **हृदयं** चित्तम्, **रमयति** प्रीणयति, **कच्चित्** इति मे संभावना इति भावः ॥३॥

रमयति amuses.

बहु-मान-निरन्तरी-कृत-मानसम् प्रचुरेण आदरेण (कर्त्रा) अन्यस्मै वस्तुने अवकाश-रहितं संपादितं मनः यस्य तम् ।

दावाग्निः forest fire. **क्रतुः** sacrifice (**यज्ञ**). **होमः** the offering of oblations. **यूपः** sacrificial post. **शकुन्त-स्वनः** the chirping of birds. **संभावयत्** *pr. part.* considering, or respecting. **यन्त्रणा** restraint.

सः बहु-मान-निरन्तरी-कृत-मानसः, **अहं** रामः, **नैमिषे** अस्मिन्

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१. ॰मिशे A. B. C.

कण्वः—युक्तरूपोऽयं धर्मैक-परायणस्य महाराजस्य सकल-जगदभ्युदय-निःश्रेयस-हेतोर्निष्प्रत्यूह-तपः-सिद्धि-क्षेत्रे पूर्व-राजर्षि-वंशाध्यासिते नैमिषे[1] बहु-मानः ।

आ-नाकमेक-धनुषा भुवनं विजित्य
पुण्यैर्दिवः क्रतु-शतैर्विरचय्य मार्गम् ।
इक्ष्वाकवः सुत-निवेशित-राज्य-भारा
निःश्रेयसाय वनमेतदुपाऽऽश्रयन्ते ॥ ५ ॥

नैमिषारण्ये, **दावाग्निं** वनानलम्, **क्रतु-होम-पावक-धिया** क्रतौ यज्ञ-काले, होमाद् हविः-प्रक्षेपाद्, यः अग्निः, तस्य बुद्ध्या, **संभावयन्** सादरातिशयं मन्वानः, **पादपान्** वृक्षान्, **यूपाऽऽस्थया** यज्ञ-स्तम्भ-श्रद्धया (**संभावयन्**), **अव्यक्तम्** वर्णाऽऽदि-स्फुटता-रहितम्, **शकुन्त-स्वनं** पक्षिणां स्वनः शब्दः, तम्, **मुनि-गीत-साम-गतया** मुनिभिः गीतं यत् साम, तद्गतया, **भक्त्या** पूज्यत्व-बुद्ध्या (**संभावयन्**), **वन्यान्** वने भवान्, **हरिणान्** मृगान्, **तापस-गौरवेण** तापसेषु तपस्वि-जन-विषये यद् गौरवं समादर-बुद्धिः, तेन, (**संभावयन्**), **यन्त्रणया** संयमेन, **कथं कथम् अपि** येन केनापि प्रकारेण, अतीव-काठिन्यम् अनुभवन् इति भावः, **भुवि** भूमौ, **पादौ** चरणौ, **न्यस्यामि** निक्षिपामि ॥४॥

युक्तरूप: perfectly appropriate. **अभ्युदय:** high prosperity. **निःश्रेयसम्** after-life bliss. **निष्प्रत्यूह** obstructionless.

युक्तरूपः अतिशयेन युक्तः उचितः । **धर्मैक-परायणस्य** धर्मः एव एकं परम्, अयन यस्य, तस्य, धर्म-मात्र-निरतस्य । **सकल-जगदभ्युदय-निःश्रेयस-हेतोः** समग्रस्य संसारस्य अभ्युदयस्य लौकिक-सुख-जनन्याः समुन्नतेः, निःश्रेयसस्य मोक्ष-रूप-परम-सुखस्य च कारण-भूतस्य । **निष्प्रत्यूह-तपः-सिद्धि-क्षेत्रे** निर्विघ्ना या तपसां सिद्धिः, तस्याः स्थले । **पूर्व-राजर्षि-वंशा-ध्यासिते** पूर्वेषां राजर्षीणां कुलेन अधिष्ठिते ।

नाक: heaven. **इक्ष्वाकव:** the kings of the line of Ikśváku. **निवेशित** placed; *here*, entrusted. **भार:** *here*, responsibility.

इक्ष्वाकवः सूर्य-वंश्याः राजानः, **एक-धनुषा** सहायान् विना शरासन-मात्रेण इति भावः, **आ-नाकं** स्वर्गं यावत्, **भुवनं** जगत्, **विजित्य** पराजित्य,

१. ०मिशे A. B. C.

(रामः प्रणमति)

कण्वः—इदमनन्य-तपोवन-साधारणं नैमिषस्य[1] माहात्म्यमवलोकय,

अस्मिन् संनिवसन्महेश्वर-शिरस्ताराऽधिप-ज्योत्स्नया
मिश्री-भूय कवोष्णतामुपगतस्तिग्मो निदाघाऽऽतपः ।
न म्लानिं तरु-पल्लवेषु सरसां तोयेषु नैव क्षयं
संतापं न जनस्य किन्तु जनयत्यालोक-मात्रं दृशाम् ॥६॥

किं च,

एतस्मिन्विततावरे प्रति-दिनं सांनिध्य-योगाद्द्विरे-
स्त्यक्त्वा नन्दन-चन्दनावनि-रुहानालानतां प्रापिताः ।
बिभ्रत्युच्च-निवेशितेन नयनेनाऽऽलोकनीया अमी
मत्तैरावण-कण्ठ-रज्जु-वलय-न्यास-क्षतिं पादपाः ॥७॥

पुण्यैः पवित्रैः, **क्रतु-शतैः** शत-संख्याकैः (अश्व-मेध-) यज्ञैः, **दिवः** स्वर्गस्य, **मार्गं** पन्थानम्, **विरचय्य** रचयित्वा, **सुत-निवेशित-राज्य-भाराः** पुत्रे स्थापितः राज्यस्य भारः धूः यैः, तथा-भूताः (सन्तः), **निःश्रेयसाय** मोक्षम् अधिगन्तुम्, **एतद्** नैमिषम् ,**वनम्** अरण्यम्, **उपाऽऽश्रयन्ते** निवास-स्थान-रूपेण अवलम्बन्ते ॥ ५ ॥

ताराधिपः the moon. **ज्योत्स्ना** (cool) moonlight. **कवोष्ण** slightly warm. **तिग्म** hot; fierce; violent. **म्लानिः** withering.

संनिवसन्महेश्वर-शिरस्ताराधिप-ज्योत्स्नया अत्र निरन्तरं वसतः शिवस्य ललाटे विद्यमानस्य शशिनः चन्द्रिकया (सह), **मिश्री-भूय** मिलित्वा, **कवोष्णताम्** ईषदुष्ण-भावम्, **उपगतः** प्राप्तः, **तिग्मः** तीव्रः, अत्युष्णः वा, **निदाघाऽऽतपः** ग्रीष्म-घर्मः, **अस्मिन्** नैमिषारण्ये, **तरु-पल्लवेषु** वृक्षाणां कोमल-पत्रेषु, **म्लानिं** शुष्कतां, भाषायां 'मुरझाहट' इति प्रसिद्धाम्, **न** नैव, **जनयति** उत्पादयति, **सरसां** सरो-वराणाम्, **तोयेषु** जलेषु, **क्षयं** शोषम्, **न एव** (**जनयति**), **जनस्य** जन-समूहस्य (**अङ्गेषु**) **संतापं** उष्णता-जनितं दुःखम्, **न** नैव, (**जनयति**), **किं तु**, (**जनस्य**) **दृशां** नेत्राणाम् (**कृते**), **आलोक-मात्रं** केवलं प्रकाशम्, (**जनयति**) ॥६॥

विततावर where sacrifice goes on continuously. **सांनिध्यम्**

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१. ०मिशस्य A. B. C.

रामः—(विलोक्य) सतत-प्रवृत्त-महाऽध्वरेण धर्मारण्येन नन्दन-वनमपि विस्मारितो भगवान् पुरंदरः।

स-चकितमवधाय कर्णमस्मिन् सुर-पति-कर्षण-मन्त्र-निःस्वनेषु ।
विरचयति शची सदैव नूनं स्रजमवधूय वियोग-वेणि-बन्धम् ॥८॥

कण्वः—इदमपरं न पश्यसि—

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presence. **आलानम्** tying post of an elephant. **उच्च-निवेशित** raised high.

वितताध्वरे वितताः अजस्रं प्रवृत्ताः, अध्वराः यज्ञाः यत्र, तस्मिन्, एतस्मिन् नैमिषारण्ये, **हरेः** इन्द्रस्य, **प्रतिदिनं** दिने दिने, **सांनिध्य-योगात्** संनिधिः सांनिध्यं सामीप्यम् विद्यमानता इति यावत्, सः एव योगः संबन्धः, तस्माद् हेतु-भूतात्, **नन्दन-चन्दनावनि-रुहान्** इन्द्रोपवनस्य चन्दन-वृक्षान्, **त्यक्त्वा** विहाय, **आलानताम्** आलानं गज-बन्धन-स्तम्भः, तस्य भावः तत्ता, ताम्. **प्रापिताः** गमिताः, **उच्च-निवेशितेन** उच्चं स्थापितेन, **नयनेन** नेत्राभ्याम्, **आलोकनीयाः** दर्शनीयाः, **अमी** पुरस्तात् स्थिताः, **पादपाः** वृक्षाः, **मत्तैरावण-कण्ठ-रज्जु-वलय-न्यास-क्षतिम्** मत्तस्य मदाभिभूतस्य, ऐरावणस्य ऐरावतस्य इन्द्र-गजस्य या कण्ठ-रज्जुः ग्रैवम्, तस्य यः वलयः कङ्कणाऽऽकारः ग्रन्थिः, तस्य न्यासेन स्थापनेन आवेष्टनेन, आवेष्टनोत्तरेण घर्षणेन इति यावत्, या क्षतिः क्षतम्, त्वगुन्मथनम् इति भावः, ताम्, **बिभ्रति** धारयन्ति ॥ ७ ॥

स-चकितम् with a startling. **कर्षणम्** inviting. **अवधूय** having disregarded.

नूनं ध्रुवम्, **शची** इन्द्राणी, **अस्मिन्** नैमिषारण्ये, (**प्रवर्तमानेषु**) **सुर-पति-कर्षण-मन्त्र-निःस्वनेषु** सुरपतेः इन्द्रस्य, कर्षणाय निमन्त्रणाय, (उच्चार्यमाणानां) मन्त्राणाम्, निःस्वनेषु शब्देषु, **स-चकितं** सोद्वेगम् 'चौंक कर' इति हिन्दी-भाषायाम्, **कर्णं** श्रोत्रम्, **अवधाय** अवधान-पूर्वकं दत्त्वा, **सदा** सर्वदा, **एव**, **स्रजम्** मालाम्, **अवधूय** तिरस्कृत्य, **वियोग-वेणि-बन्धम्** वियोगे पति-विरहे, (क्रियमाणायाः) वेण्याः एक-वेण्याः, बन्धः ग्रथनम्, तम्, **विरचयति** करोति ॥ ८ ॥

अस्मिन् कपोल-मद-पान-समाकुलानां
विघ्नं न जातु जनयन्ति मधु-व्रतानाम्
साम-ध्वनि-श्रवण-दत्त-मनोऽवधान-
निस्पन्द-मन्द-मद-वारण-कर्ण-तालाः ॥९॥

रामः—(विहस्य) किमत्राऽऽश्चर्यम् ।

मुनीनां साम-गीतानि पुण्यानि मधुराणि च ।
प्रवासिनामपि मनो हरन्ति किमु दन्तिनाम् ॥१०॥

कण्वः—(आत्मगतम्) अहो रामस्य प्रवासे महान्निर्वेदः, यदयं तिर्यग्भ्योऽपि प्रवासिन एव शून्य-हृदयानवगच्छति । (प्रकाशम्) इतस्तावदवधीयतां दृष्टिः,

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अवधानम् application. **निस्पन्द** motionless. **मन्द** lazy. **कर्ण-तालः** the flapping of the ear-lobes.

अस्मिन् नैमिषारण्ये, **साम-ध्वनि-श्रवण-दत्त-मनोऽवधान-निस्पन्द-मन्द-मद-वारण-कर्णतालाः** साम्नां साम-वेद-मन्त्राणां यः ध्वनिः,तस्य श्रवणे आकर्णने, दत्तं स्थापितं यन्मनः हृदयम्, तस्य अवधानेन एकाग्री-भावेन, निस्पन्दाः निश्चेष्टाः,ये मन्दानां शिथिली-भूतानाम् ,मद-वारणानां मद-स्राविणां गजानां,कर्ण-तालाः कर्ण-ताडनानि, **कपोल-मद-पान-समाकुलानां** कपोलस्य गण्ड-स्थलस्य यः मदः दानवारि, तस्य पाने, समाकुलानां विह्वलतया व्याप्रतानाम् ,**मधु-व्रतानाम्** मधु-पानं व्रतं नियमः येषां तेषाम् ,भ्रमराणाम्, **विघ्नम्** अन्तरायम्, **जातु** कदापि, **न** नैव, **जनयन्ति** उत्पादयन्ति ॥ ९ ॥

हरन्ति attract. **दन्तिन्** an elephant.

मुनीनां मनन-शीलानाम् ऋषीणाम्, **पुण्यानि** पवित्राणि, **मधुराणि** कर्ण-प्रियाणि, **साम-गीतानि** साम-मन्त्राणां गानम्, **प्रवासिनां** स्वगृहाद् प्रोषितानाम्, विरह-पीडितानाम् इति यावत्, **अपि, मनः** चेतः, **हरन्ति** आकर्षन्ति, प्रसादयन्ति इति भावः । **दन्तिनां** गजानाम्, (**मनः हरन्ति इति**) **किम् उ नु,** (**वक्तव्यम्**) ॥ १० ॥

निर्वेदः self-humiliation; *or*, great abhorrence. **शून्य-हृदय** absent-minded, *here*, devoid of feeling.

प्रवासे प्रवास-विषये ; **निर्वेदः** विरक्तिः; अथवा प्रवसति आत्मनि

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१. निष्प० A. B. C.

मुक्त्वा वसन्त-विरहेऽपि मुनि-प्रभावा-
दुन्निद्र-सान्द्र-कुसुमां सहकार-शाखाम् ।
धावन्त्यमी मधु-कराः क्रतु-होम-धूम-
संत्रासिताः सरसि वारि-रुहोदराणि ॥११॥

रामः—कथमनवरताऽऽहुति-संवर्द्धितो धूम-राशिर्मधु करा-निवास्मान् पर्याकुलयितुं प्रवृत्तः । (धूम-संबाधां नाटयति)

कण्वः—भो भोः, किं बाढं धूमेन पर्याकुल-नयन इवासि संवृत्तः ?

रामः—सीता-विरह-बाष्पेण क्षरता नित्य-दुःखिते ।
बाढमायासिते भूयो धूमेन मम लोचने ॥१२॥

महती अवमानना । **तिर्यग्भ्यः** पशुभ्यः । **शून्य-हृदयान्** अन्य-मनस्कान्, भाव-शून्यात् इति भावः ।

प्रभाव: *here* superhuman power. **उन्निद्र** *here*, bloomed. **सान्द्र** dense. **उदरम्** belly; *here*, interior.

क्रतु-होम-धूम-संत्रासिताः क्रतौ यज्ञे, यः होमः हविः-प्रक्षेपः, तेन (जायमानेन) धूमेन, संत्रासिताः भयं प्रापिताः, **अमी** एते पुरतः दृश्यमानाः, **मधु-कराः** भ्रमराः, **वसन्त-विरहे** वसन्तस्य ऋतोः अभावे, अपगमे, **अपि,मुनि-प्रभावात्** वाल्मीकेः योग-जन्याद् अलौकिक-सामर्थ्यात्, **उन्निद्र-सान्द्र-कुसुमाम्** उन्निद्राणि विकसितानि, सान्द्राणि निबिडानि, कुसुमानि मञ्जर्यः यस्याः, ताम्, **सहकार-शाखाम्** अति-सौरभ-युक्त-रसाल-विटपम्, **मुक्त्वा** विहाय, **सरसि** कासारे (**वर्तमानानि**) **वारि-रुहोदराणि** कमलानाम् अभ्यन्तर-भागान्, **धावन्ति** पलायन्ते ॥११॥

अनवरत continuous.

बाढम् extremely.

अनवरताऽऽहुति-संवर्द्धितः अनवरताभिः निरन्तरं प्रवृत्ताभिः, आहुतिभिः हूयमानैः द्रव्य-प्रक्षेपैः, संवर्द्धितः वृद्धिं गमितः । **पर्याकुलयितुं** खेदयितुम् । **बाढम्** अत्यन्तम् ।

बाष्पः,-ष्पम् a tear. **क्षरत्** flowing.

क्षरता सीता-विरह-बाष्पेण प्रस्रवद्भिः जानकी-वियोग-जन्यैः अश्रुभिः, **नित्य-दुःखिते** निरन्तरं पीडिते, **मम, लोचने** नेत्रे, **धूमेन,बाढम्** अत्यन्तम्, **आयासिते** पीडां प्रापिते ॥ १२ ॥

कण्वः—तदेनामग्रतो-वर्तिनीमाश्रम-दीर्घिकामवगाह्य शीतलेन सलिलेन क्षालित-व्यपनीत-नयन-खेदं विश्रम्य मुहूर्तमत्र तिष्ठतु। अहमपि कुल-पतेरग्नि-होत्र-वेलां संनिधानेन संभावयामि । (इति निष्क्रान्तः)

रामः—(परिक्रम्य) एतद्दीर्घिका-तीरम् , अवतरामि । (अवतीर्य) अहो प्रसन्न-सलिलता कमलाऽऽकरस्य ! (उदक-मध्ये छायां[१] निर्वर्ण्य स-संभ्रमम्) कथं सीताऽप्यत्रैव ! (हर्ष-विस्मयं नाटयति)

सीता—(विलोक्य) हद्धी हंसमिहुणदंसणवावुदाए मए अतक्किद-
हा धिक् ! हंस-मिथुन-दर्शन-व्यापृत या मया अतर्कित-
समाअदो अंअउत्तो ण संलक्खिदो । ता[२] ओसरिस्सं । (तथा करोति)
समागत आर्यपुत्रो न संलक्षितः । तदपसरामि ।

रामः—कथमसंभाव्यैव मां प्रस्थिता सीता !

आ-पाण्डरेण मयि दीर्घ-वियोग-खेदं
लम्बालकेन वदनेन निवेदयन्ती ।
एषा मनोरथ-शतैः सुचिरेण दृष्टा
क्वापि प्रयाति पुनरेव विहाय सीता ॥१३॥

कुल-पतिः a great professor(see notes). **कमलाऽऽकरः** a pond of lotuses. **अतर्कित-समागत**: come unexpected. **असंभाव्य** without having greeted.

क्षालित-व्यपनीत-नयन-खेदम्,क्षालितेन क्षालनेन धावनेन,व्यपनीतः दूरीकृतः, नयनयोः नेत्रयोः, खेदः बाधा, यस्यां क्रियायाम् , तद् यथा स्यात् तथा। **कुलपतेः** अन्न-दानाऽऽदिना पोषण-पूर्वकं दश-सहस्र-मुनीनाम् अध्यापयिता कुलपतिः, तस्य । **संनिधानेन** आत्मनः उपस्थित्या । **संभावयामि** सत्करोमि । **कमलाऽऽकरस्य** कमल-युक्तायाः दीर्घिकायाः । **हंस-मिथुन-दर्शन-व्यापृतया** राजहंस-युगलावलोकन-व्यग्रया । **अतर्कित-समागतः** अनुत्प्रेक्षितं यथा तथा प्राप्तः । **असंभाव्य** अभिनन्दनम् अकृत्वा ।

आपाण्डर perfectly pale. **लम्बालक** having hanging tresses of (uncombed) hair.

आपाण्डरेण समन्ततः श्वेतेन, **लम्बालकेन** लम्बाः लम्बमानाः, ('लटके हुए' इति भाषायाम्) अलकाः चूर्णकुन्तलाः यस्य, तेन, **वदनेन** मुखेन, दीर्घ-वियोग-खेदं चिर-विरह-जनितं दुःखम् , **मयि** मद्विषये, मां प्रति इत्यर्थः, **निवेदयन्ती** सूचयन्ती, **मनोरथ-शतैः** अ-संख्याताभिः

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१. ०ध्ये च्छा० A. C. २. तदुप० C.

तदेनामवलम्बे (बाहू प्रसार्य) नैषा वैदेही, किंतु—

वैदेह्याः क्वापि गच्छन्त्या दीर्घिका-तीर-वर्त्मना ।
अन्तर्गत-जलच्छाया मया सैवेति वीक्षिता ॥१४॥

तदस्याः प्रतिकृतेर्मूल-प्रकृतिमन्वेषयामि । (अन्वेषणं नाटयति) निः-संपात-विविक्तमिदं दीर्घिका-तीरम् ,बिम्बेन च विना प्रतिबिम्बमित्य-संभाव्यमेतत् । किमिदम् ?

सीता—पेक्खदि[1] पडिकिदिं, कहं ण पेक्खदि मं अंअउत्तो ।
प्रेक्षते प्रतिकृतिं, कथं न प्रेक्षते मामार्यपुत्रः ।
(विचिन्त्य) होदु विण्णादं । मुणिप्पसादो एसो तपोवणवासिणीणं
भवतु, विज्ञातम् । मुनि-प्रसाद एष तपो-वन-वासिनीनां
एत्थिआणं एदस्सिं दीहिआतीरे पुरुसणअणाणं अगोअरदा । जदि
स्त्रीणामेतस्मिन् दीर्घिका-तीरे पुरुष-नयनानामगोचरता । यदि
पडिकिदिए वि अदंसणं महेसिणा आदिट्ठं भवे तदा अअं जणो
प्रतिकृतेरप्यदर्शनं महर्षिणा आदिष्टं भवेत् तदाऽयं जनः

भावनाभिः, **सु-चिरेण** बहु-कालानन्तरम्, **दृष्टा** अवलोकिता, **एषा** पुरतः दृश्य-माना, **सीता** जानकी (**माम्**) **विहाय** परित्यज्य,**पुनरेव** पुनः च, **क्व अपि** कस्मिंश्चिद् अविज्ञाते स्थाने, **प्रयाति** गच्छति ॥ १३ ॥

दीर्घिका an oblong pond. **तीर-वर्त्म** path along the bank.

मया रामेण **दीर्घिका-तीर-वर्त्मना** दीर्घिकायाः वाप्याः, तट-स्थितेन मार्गेण, **क्व अपि** कंचिद् अविज्ञातं प्रदेशम्, **गच्छन्त्याः** व्रजन्त्याः, **वैदेह्याः** सीतायाः, **अन्तर्गत-जलच्छाया** जले सलिले, छाया प्रतिबिम्बं जलच्छाया, अन्तर्गता दीर्घिकाऽभ्यन्तर-स्थिता च असौ जलच्छाया च, **सा** सीता, **एव इति** एवं-रूपया भ्रान्त्या,**वीक्षिता** दृष्टा, दृष्ट्वा कल्पिता इत्यभिप्रायः ॥१४॥

प्रतिकृतिः shadow,image. **मूल-प्रकृतिः** the original figure.**निःसंपात-विविक्तम्** lonely due to absence of (human) traffic.

प्रतिकृतेः प्रतिबिम्बस्य । **मूल-प्रकृतिं** कारण-भूताम् आकृतिम् । **असं-भाव्यम्** कल्पयितुम् अशक्यम् ।

प्रसादः favour.

मुनि-प्रसादः मुनेः वाल्मीकेः, प्रसादः प्रसन्नता, प्रसन्नता-जनितः अनुग्रहः इति यावत् ।

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१. ०क्खदे A. B. C.

अणुग्गाहिदो भवे। अहं वि जाव जह एसा पडिकिदी ण दीसइ तह
अनुगृहीतो भवेत्। अहमपि तावत् यथैषा प्रतिकृतिर्न दृश्यते तथा
ओसरिस्सं। (अपसरति)
अपसरामि।

रामः—तामेव तावत् प्रसन्न-सलिल-मध्य-वर्तिनीं प्रतिमा-सीता-मवलोकयामि। (विलोक्य) कथं साऽप्यन्तर्हिता। (मोहं गच्छति)

सीता—हद्धी! हद्धी! मोहं गदो अंअउत्तो। उवसप्पिस्सं[1]।
हा धिक्! हा धिक्! मोहं गत आर्यपुत्रः। उपसर्पामि।
(परिक्रामति) अहवा जदि संलक्खिदा[2] अंअउत्तो पुणो वि कुप्पिस्सदि।
अथवा यदि संलक्षिता[3], आर्यपुत्रः पुनरपि कोपिष्यति।
तदा मुणिअणा अविणीदेत्ति मं संभावइस्संति। ता गमिस्सं। (निवृत्य)
तदा मुनि-जना 'अविनीता'—इति मां संभावयिष्यन्ति। तद् गमिष्यामि।
अहवा ण एसो जुत्ताजुत्तविआरणस्स कालो, कुप्पदु वा मं
अथवा नैष युक्तायुक्त-विचारणस्य कालः, कुप्यतु वा माम्
अंअउत्तो, मुणिअणो वा अविणीदेत्ति संभावेदु। संवहा ण सक्कणोमि
आर्यपुत्रः, मुनि-जनो वा 'अविनीता'—इति संभावयतु। सर्वथा न शक्नोमि
एदारिसावत्थं गदं अंअउत्तं उवेक्खिदुं। (परिक्रामति) सुण्णंतु भवन्तो
एतादृशावस्थां गतमार्यपुत्रमुपेक्षितुम्। श्रृण्वन्तु भवन्तो
लोअवाला, अहं अंअउत्तेण णिव्वासिदा, संपदं अविणीददाए अंअ-
लोक-पालाः, अहमार्यपुत्रेण निर्वासिता साम्प्रतमविनीततया ऽऽर्य-

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सन्पन *here*, clear, transparent. मोहः a swoon.

'प्रसन्न-सलिल' इति। प्रसन्नं निर्मलम्।

मोहं मूर्च्छाम्। संलक्षिता दृष्टा; 'अहम्' इति शेषः। संलक्षितः इति पाठे तु संलाक्षितं संलक्षणम्, अवलोकनम्, तद् अस्य वर्तते इति संलक्षितः, संलक्षितवान् इत्यर्थः।

अविनीत: uneducated, uncultured, immodest. संभावयिष्यन्ति will regard me. आवेग: vehemence.

अ-विनीता अ-शिक्षिता। संभावयिष्यन्ति गणयिष्यन्ति।

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१. उपस० A. B. C.

२. ०क्खिदो A. B. C.

३. ०क्षितः A. B. C.

उत्तस्स ण सासणं खु अदिक्कमामि[1], किंदु सोआवेअबलक्कारिदा अत्तणो
पुत्रस्य न शासनं खलु अतिक्रामामि, किन्तु शोकाऽऽवेग-बलात्कारिता आत्मनो
ण प्पहवन्ती ईदिसं साहसं अणुचिट्ठामि[2]। (उपसृत्य निर्वर्ण्य) हद्धी!
न प्रभवन्ती ईदृशं साहसमनुतिष्ठामि। हा धिक्!
हद्धी! परिचत्तचेदणो विअ अंअउत्तो। (परिष्वजते)
हा धिक्! परित्यक्त-चेतन इवाऽऽर्यपुत्रः

(रामः प्रत्यागमनं नाटयति। सीताऽपसरणं नाटयति)

रामः—कथमकस्मादेव रोमाञ्चितोऽस्मि ?

सीता—तह णाम णिव्वासिदा ईदिसं साहसं अणुचिट्ठिअ[3] जं सच्चं
तथा नाम निर्वासिता ईदृशं साहसमनुष्ठाय यत्सत्यं
भीदम्हि संवुत्ता।
भीताऽस्मि संवृत्ता।

रामः—(विलपन्)

गाढमालिङ्ग वैदेहि,

सीता—अणवरद्धम्हि।
अनपराद्धाऽस्मि।

बलात्कारिता subjugated.

अतिक्रामामि उल्लङ्घयामि। **शोकाऽऽवेग-बलात्कारिता** अनुतापस्य तीव्रतया विवशी-कृता इति भावः। **परित्यक्त-चेतनः** संज्ञा-रहितः। **परिष्वजते** आलिङ्गति।

रोमाञ्चितः horripilated.

गाढम् closely. **आलिङ्ग** embrace.

वैदेहि हे सीते, (माम्) गाढम् आलिङ्ग मदीयम् उरःस्थलं सम्यग् उपपीड्य परिष्वजस्व।

अनपराद्धा not having committed any fault; *here*, taken as faultless.

अनपराद्धा अ-कृतापराधा, 'मदीयम् आलिङ्गन-कृत्यम् आर्यपुत्रेण अपराध-रूपेण न गणितम्' इति विज्ञाय प्रीता इति भावः, **अस्मि** वर्ते।

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१. ० तिक्रमा० A. B. C.
२. ०चिट्ठामि A. B. C.
३. ०चिट्ठिय A. B. C.

रामः— देहि मे दर्शनं प्रिये ।

सीता—पहवदि सिद्धसासणं, किं एत्थ करेमि मंदभाआ ।

प्रभवति सिद्ध-शासनम्, किमत्र करोमि मन्द-भाग्या[1] ।

रामः—त्यज्यतां दीर्घ-रोषोऽयं

सीता—अहं वि अंअउत्तं एव्वं विण्णवेमि ।

अहमप्यार्यपुत्रम् एवं विज्ञापयामि ।

रामः— किं नु निष्करुणा मयि ॥१५॥

सीता—अंअउत्त, विवरीओ खु उवालम्भो ।

आर्यपुत्र, विपरीतः खलूपालम्भः ।

रामः—देवि विज्ञापयामि त्वां

सीता—अवहिदंमि एसा, आणवेहि ।

अवहिताऽस्म्येषा, आज्ञापय ।

रामः— यत्त्वं चारित्र-शालिनी ।

हे प्रिये, मे मह्यम्, दर्शनं देहि ।

सिद्धः perfected sage. **शासनम्** command.

सिद्ध-शासनम् सिद्धस्य योग-जन्य-सामर्थ्य-रूप-सिद्धि-प्राप्तस्य वाल्मीकेः, शासनम् 'एतस्यां दीर्घिकायां वर्तमानः स्त्री-जनः पुरुष-नयनानामगोचरो भविष्यति' इति निदेशः। **प्रभवति** समर्थः (अत्र दर्शने प्रतिबन्धकः) वर्तते ।

अयम् अनुभूयमानः, **दीर्घ-रोषः** चिर-क्रोधः, **त्यज्यतां** परिहीयताम् ।

विज्ञापयामि अभ्यर्थये ।

निष्करुणा merciless.

किंनु किं, **मयि** मम उपरि, **निष्करुणा** दया-रहिता (वर्तते भवती)? ॥ १५ ॥

विपरीतः वस्तु-स्थिति-विरुद्धः । **उपालम्भः** परिभाषणम् ।

देवि अयि मदीये महिषि, (अहम्) **त्वां** भवतीम्, **विज्ञापयामि** सम्यक् सूचयामि ।

अवहिता दत्तावधाना ।

चारित्रम् good conduct; chastity.

यत् यथा, 'कि' इति हिन्दी-भाषायाम्, **त्वं** भवती, **चारित्र-शालिनी** उदात्त-चरित्र-शोभा-युक्ता (सती अपि)—

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1. ०भागा A. B. C.

सीता—अहो अच्चाइजोग्गा पाणा।
अहो अ-त्याग-योग्याः प्राणाः।

राम—निर्वासिताऽसि विषयाद्[1]

सीता—पहवदि अंअउत्तो सअलस्स परिअणस्स।
प्रभवत्यार्यपुत्रः सकलस्य परिजनस्य।

रामः— अस्मिन् दोषे प्रसीद मे ॥१६॥

सीता—तुमं पसीद, णिच्चप्पसण्णा अहं।
त्वं प्रसीद, नित्य-प्रसन्नाऽहम्।

रामः—कदा बाहूपधानेन पटान्त-शयने पुनः।
गमयेयं त्वया सार्द्धं पूर्ण-चन्द्रां विभावरीम् ॥१७॥

सीता—अयि जणवादभीरुअ, एत्थ सण्णिहिदे जणे संतवेसि[2]।
अयि जन-वाद-भीरुक, अत्र संनिहिते जने संतपसि।

विषयः country; *here*, habited portions (cities, towns, villages).

विषयाद् देशात्, मनुष्याधिवासेभ्यः बहिः इत्यर्थः, **निर्वासिता** निःसारिता, **असि** विद्यसे।

परिजनस्य भृत्य-वर्गस्य।

अस्मिन् पूर्वोक्ते, **मे** मम, **दोषे** अपराधे, अपराध-विषये इत्यर्थः, **प्रसीद** प्रसन्ना भव, वैपरीत्यं त्यज इति भावः ॥ १६ ॥

उपधानम् a pillow. **पटान्त** a part of garment (shawl etc). **गमयेयम्** I could pass. **विभावरी** night.

पटान्त-शयने पटस्य धारितस्य वस्त्रस्य, अन्तः अवयवः पटान्तः, तेन निर्वृत्तं शयनं शय्या, तस्मिन्, क्वचिद् वनादिके परिहित-वस्त्र-भागेन निर्वृत्तायां शय्यायाम् इति भावः, **बाहूपधानेन** भुज-रूपेण उपबर्हेण, भुजम् एव उपधान-रूपेण कृत्वा इति भावः, **पूर्ण-चन्द्रां** अविकल-शशि-युक्ताम्, **विभावरीं** रात्रिम्, **त्वया** भवत्या, **सार्धं** सह, **पुनः** भूयः, **कदा** कस्मिन् काले, **गमयेयम्** अतिवाहयेयम् ॥ १७ ॥

संनिहिते समीप-वर्तिनि, **जने** मद्रूपे, मयि सीतायां समीपम् अवस्थितायाम् अपि, मद्विषये इति भावः।

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१. ०यात् A. B. C.
२. ०तपसि A. B. C.

रामः—हा प्रिये, जनक-राज-पुत्रि, देहि मे प्रतिवचनम् । (मोहं गच्छति) ।

सीता—कहं पुणो वि अंअउत्तो मोहं गदो । समस्सस्सं । (पटान्तेन
कथं पुनरपि आर्यपुत्रो मोहं गतः । समाश्वासयामि[१] ।
वीजयति)[२]

रामः—(हस्तं प्रसार्य पटान्तं गृह्णाति) कथं पटान्त इव संलक्ष्यते । को नु खल्वेष भविष्यति ? (विचिन्त्य) अथवा,

जनक-दुहितरं विहाय देवीं
जनमपरं भुवने तथा-प्रभावम् ।
अहमिह न विलोकयामि यो[३] मे
स्पृशति पटान्त-समीरणैः शरीरम् ॥१८॥

तदेनामवलोकयामि । (चक्षुरुन्मीलयन्) अनवरत-बाष्प पिहित-लोचनतया न किंचिदपि दृश्यते । तस्मादेनमपकृष्य तावदपनयामि । (तेनैवोत्तरीयान्तेनाश्रूणि प्रमार्जन्नाकर्षति)

सीता—(उत्तरीयं मुञ्चति) अंअउत्त ण तुए परकेरएण उत्तरीएण
आर्यपुत्र, न त्वया परकीयेणोत्तरीयेण[४]

पटान्तेन वस्त्राञ्चलेन । वीजयति समीर-संचारणं करोति ।

समीरण: breeze,

अहं रामः, देवीं राज्ञीम्, जनक-दुहितरं जानकीम्, विहाय त्यक्त्वा, इह अस्मिन्,भुवने लोके,तथा-प्रभावं तादृश-सामर्थ्यवन्तम्, अपरं द्वितीयम्, जनं लोकम्, न नैव, विलोकयामि पश्यामि जानामि इत्यर्थः, यः जनः, मे मम, शरीरं देहम्, पटान्त-समीरणैः, धारित-वस्त्र-प्रान्त-भागेन प्रेरितैः पवनैः, स्पृशति स्पर्शं करोति, मूर्च्छाऽपगम-हर्षानुभव-रूपाम् अन्याम् अवस्थां प्रापयति इति भावः ॥ १८ ॥

कोविद an expert.

परकीयेण अन्यदीयेन । प्रणय-कोविदस्य प्रणये प्रेम-विषये, कोविदः पण्डितः, तस्य, रति-कुशलस्य इति भावः ।

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१. Omitted in B.

२. The stage direction is read with the chaya in A and C.

३. या A. B. C.

४. ०येनोत्त० A. B. C.

पणअकोविदस्स[1] विअ जणस्स अस्सुप्पमज्जणं अणुचिट्ठिदव्वं ।
प्रणय-कोविदस्य इव जनस्य अश्रु-प्रमार्जनमनुष्ठातव्यम् ।

रामः—(उत्तरीयं पतितमवलोक्य) कथमुत्तरीयमात्रमेव पश्यामि, न पुनः परिधानकम् ।

अन्यांशुकमति-रभसादविमृश्य-विधायिना मयाऽऽकृष्टम् ।
गगन-तलात्परिगलितं ज्योत्स्ना-निर्मोक-ललितमिदम् ॥१९॥

(पुनर्निर्वर्ण्य) किमपरमकस्मादेवासमीक्ष्य-कारिणमात्मानमवगच्छामि । सुव्यक्तं तदेव[2] चित्रकूट-वन-देवतया मायावत्या प्रदर्शितम्—

परिधानक: a person, putting on.

परिधानकम् परिदधाति इति परिधानः परिधाता, धारयिता; सः एव परिधानकः, तम्, परिधातारम् इत्यर्थः ।

अंशुकम् garment. **अति-रभसात्** very hastily. **अ-विमृश्य-विधायिन्** one acting without proper discretion. **निर्मोक:** the slough of a serpent.

अ-विमृश्य-विधायिना अविचार्य-कारिणा, **मया** रामेण, (अतएव च) **अति-रभसात्** अति-वेगाद्, अति-चपलतया इति भावः,**आकृष्टम्** अवकृष्टम् (सत्), **ज्योत्स्ना-निर्मोक-ललितं** चन्द्रिका-सर्प-त्वग्वद् अति-मनोहरम्, **इदं** पुरतः दृश्यमानम्, **अन्यांशुकम्** परकीयं वस्त्रम्, **गगन-तलात्** आकाश-मण्डलात्, **परिगलितम्** पतितम् ॥१९॥

प्रदर्शितम् shown; explained as.

अ-समीक्ष्य-कारिणम् अ-विचार्य-कारिणम् ।

'सु-व्यक्तम्' इति । **'सुव्यक्तम्'** इत्यारब्धः गद्य-भागः अग्रिमेण पद्येन सह अन्वितः ज्ञेयः । **सुव्यक्तम् इदं तद् एव मायावत्या द्यूते पणः**······ (**इति**) **प्रदर्शितम् उत्तरीयम् मया विधि-वशात् प्राप्तम्**—इति मुख्य-शब्दानाम् अन्वयः । सविस्तरम् अग्रे टीकायां स्फुटी-भविष्यति ।

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१. A suggests another chāya ०कोपितस्य. B and C agree with the suggestion.

२. तयै (दे) व A. B. C.

द्यूते पणः प्रणय-केलिषु कण्ठ-पाशः
क्रीडा-परिश्रम-हरं व्यजनं रतान्ते ।
शय्या निशीथ-कलहे हरिणेक्षणायाः
प्राप्तं मया विधि-वशादिदमुत्तरीयम् ॥२०॥

सीता— दिट्ठिआ अहिण्णादं अज्जउत्तेण ।
दिष्ट्या अभिज्ञातमार्यपुत्रेण ।

रामः—कीदृशमिदानीमस्य प्रिया-वल्लभस्य संमान-विशेषमनुतिष्ठामि । (विचिन्त्य) भवतु, अयमेवास्यानन्य-साधारणः संमान-विशेषः । (प्रावृणोति । आत्मानं प्रावृत्य[1], अवलोक्य) द्वितीय-प्रावरणं मामवलोक्य किमपि चिन्तयिष्यति मुनि-जनः । तस्मादात्मीयमुत्तरीयं परित्यजामि । (इति उत्क्षिपति)

द्यूतः,-तम् gambling. **पणः** stake. **कण्ठ-पाशः** a noose round the neck. **व्यजनम्** a fan. **निशीथः** midnight.

सु-व्यक्तं निःसंशयम्, इदम् इदानीं पुरस्ताद् दृश्यमानम् (उत्तरीयम्), तत् विज्ञात-पूर्वम्, एव, चित्रकूट-वन-देवतया चित्रकूटाभिध-वनस्य अधिष्ठात्र्या देव्या, मायावत्या मायावती नाम्न्या, द्यूते दुरोदरे, पणः ग्लहः, (इति प्रदर्शितम्), प्रणय-केलिषु प्रेम्णा प्रवृत्तासु क्रीडासु, कण्ठ-पाशः कण्ठस्य ग्रीवायाः पाशः बन्धनम्, परस्परम् आकर्षणार्थं ग्रीवायां पातयितुं वलयी-कृतं वस्त्रम् इति भावः, (इति प्रदर्शितम्), रतान्ते सुरत-समाप्तौ, क्रीडा-परिश्रम हरं सुरत-रूप-क्रीडया (जनितायाः) ग्लानेः निवर्तकम्, व्यजनं तालवृन्तम् (इति प्रदर्शितम्), निशीथ-कलहे निशीथे अर्ध-रात्रे, प्रणय-वशात् कलहे (जाते सति), शय्या शयनीयम् (इति), हरिणेक्षणायाः मृग-नयनायाः सीतायाः, प्रदर्शितं व्याख्यातम्, उत्तरीयं संव्यानम्, मया रामेण, विधि-वशात् भाग्य-गत्या, प्राप्तम् उपलब्धम् । अथवा 'हरिणेक्षणायाः' इति पदम् 'उत्तरीयम्' इत्यनेन सह अपि अन्वेतुं शक्यते ॥ २० ॥

अभिज्ञात recognised. **द्वितीय-प्रावरण** having (put on) a second upper garment (as well). **उत्क्षिपति** takes off and casts away.

द्वितीय-प्रावरणम् द्वितीयं प्रावरणम् उत्तरीयं यस्य, तम्। धारित-प्रावारक-द्वयम् इत्यर्थः। उत्क्षिपति उन्मुञ्चति (उतारता है), उन्मुच्य भूमौ क्षिपति इत्याशयः ।

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1. We suggest प्रावृतम् for प्रावृत्य,.

सीता—(गृहीत्वा सहर्षम्) पिअं मे ! संवुत्तं चिरजीविदाए फलं !
प्रियं मे ! संवृत्तं चिर-जीवितायाः फलम् !
(आघ्राय) दिट्ठिआ असंकंतविलेवणामोअं अंअउत्तस्स[1] उत्तरीअं ।
दिष्ट्या असङ्क्रान्त-विलेपनाऽऽमोदम् आर्यपुत्रस्योत्तरीयम् ।
सव्वहा सच्चसंधा राहवा । (प्रावृत्य) अम्हे एदं पिअजणसंसग्ग-
सर्वथा सत्य-संधा राघवाः । अहो एतत् प्रिय-जन-संसर्ग-
सुहप्परिसं उत्तरीअं पावरिअ अंअउत्तवच्छत्थलपरिस्संतं[2] विअ अविरल-
सुख-स्पर्शमुत्तरीयम् प्रावृत्य आर्यपुत्र-वक्षः-स्थल-परिश्रान्तम् इव अविरल-
समुब्भिण्णरोमंचणिरंतरं अत्ताणं उव्वहामि ।
समुद्भिन्न-रोमाञ्च-निरन्तरमात्मानमुद्वहामि ।

रामः—(सविस्मयम्) यथैतदुत्तरीयमप्राप्त-मही-तलमेव केनाप्यपहृतं तथा जानामि प्रत्यासन्न-फलो मे मनो-रथ इति । (विचिन्तयन्) उत्तरीयापहारो जलच्छायायां दृश्यते, न सीता । किमेतत् ? भवतु सिद्धाऽऽश्रम-वासिभ्यो जनेभ्योऽस्याः प्रभावो भविष्यति । तत् को नु खल्वस्याः प्रत्यासन्न-दर्शनेऽभ्युपायः । अयि वैदेहि, न किंचित् स्मरसि कस्यचित् पूर्व-वृत्तान्तस्य, यन्मामेवं दर्शन-मात्रेणापि न संभावयसि ।

सीता—अज्ज वि कीदिसो पुव्व[3]-वुत्तन्तो ।
अद्यापि कीदृशः पूर्व-वृत्तान्तः ।

सत्य-संध true to words. **सुख** agreeable.

सर्वथा पूर्णतया, असंदिग्धं वा । **सत्य-संधा** अवितथ-प्रतिज्ञाः ।

प्रिय-जन-संसर्ग-सुख-स्पर्शम् प्रिय-जनस्य रामस्य संसर्गेण संबन्धेन सुखः आह्लादकः स्पर्शः यस्य तत् । **आर्य-पुत्र-वक्षः-स्थल-परिश्रान्तम्** आर्यपुत्रस्य रामस्य, वक्षः-स्थले विशाले उरसि, परिश्रान्तं विश्रान्तम् । **अविरल-समुद्भिन्न-रोमाञ्च-निरन्तरम्** अविरलं घनम्, समुद्भूतेन, रोमोद्गमेन, निरन्तरं पूरित-सकल-शरीरम् । **उद्वहामि** धारयामि । **'सिद्धाऽऽश्रम'** इति । **सिद्धः** ऋषिः वाल्मीकिः ।

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१. ०त्तस्य A. C.

२. We suggest विश्रान्तम् for परिश्रान्तम्.

३. पूव्व० A. B. C.

रामः—अविदितमनुसृत्य चित्रकूटे
सुतनु, सुमाव[1]चयाय निर्गतां त्वाम् ।
कुसुमम[2]वचितं विकीर्य भूमौ
स्मरसि रसेन मया धृतं पटान्तम् ॥२१॥

सीता—(विहस्य) साहसिअ, अदो एव्व दूरे परिहरिअसि ।
साहसिक, अत एव दूरे परिह्रियसे ।

रामः—कथं न किंचिदपि प्रतिवचनं प्रयच्छति ।

सीता—आसण्णा मम दिअहावसाणवेला । ण जुत्तं अ एदा[3]वत्थं
आसन्ना मम दिवसावसान-वेला । न युक्तं च एतदवस्थां
गदं अंअउत्तं देवदादुदिअं कदुअ अपक्कमिदुं । ता किं एत्थ करइस्सं ।
गतमार्यपुत्रं देवता-द्वितीयं कृत्वाऽपक्रमितुम् । तत् किमत्र करिष्यामि ।
(दिशोऽवलोक्य) दिट्ठिआ एसो पिअवअस्सो कोसिओ किंवि अण्णसं[4]तो
दिष्ट्या एष प्रिय-वयस्य: कौशिक: किमप्यन्वेषयन्

सुतनू a lovely lady. **सुमम्, कुसुमम्** a flower. **अवचाय:** plucking. **रस:** love.

हे **सुतनु** शोभनाङ्गि, **चित्रकूटे** तन्नाम्नि पर्वते, **सुमावचयाय** कुसुमानि अवचेतुम्, **निर्गतां** निर्याताम्, **त्वां** भवतीम्, **अविदितं** त्वया अविज्ञातम्, **अनुसृत्य** अनुगम्य, **अवचितं कुसुमं** संगृहीतानि कुसुमानि, **भूमौ** भुवि, **विकीर्य** क्षिप्त्वा, **रसेन** भावातिशयेन, **मया** मयका रामेण, **पटान्तं** वस्त्राञ्चलम्, **धृतं** गृहीतम्, (**इति**) **स्मरसि** अभिजानासि । अथवा **मया धृतं पटान्तं स्मरसि** ।

साहसिक भो धृष्ट । **एतदवस्थाम्** एषा च सा अवस्था च एतद-वस्था ताम् । **देवता-द्वितीयम्** देवता कुलदेवता एव, द्वितीया साङ्गिनी इत्यर्थः यस्य सः, तम्, एकाकिनम् इति भावः, ।

अन्वेषयत् one searching for.

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१. ०मापच० A. B. C.
२. ०मपचि० A. B. C.
३. एताव० A. B. C.
४. ०ष्यन्विष्यन् A. B. C.

विअ कोदूहलसमावेसणिक्खित्तलोअणो इदो एव्व आअच्छइ ।
इव कौतूहल-समावेश-निक्षिप्त-लोचन इत एव आगच्छति ।
ता ओसरिस्सं । (निष्क्रान्ता)
तदपसरामि ।

(ततः प्रविशत्यन्वेषमभिनयन् विदूषकः)

विदूषकः—कहिं णु खु तत्तभवं भविस्सदि राआ । (परिक्रम्यावलोक्य
कुत्र नु[1] खलु तत्र-भवान् भविष्यति राजा ।
च) एसो पिअवअस्सो चिन्ताउलो विअ णिहुदमणोहराए आकिदीए
एष प्रिय-वयस्यश्चिन्ताऽऽकुल इव निभृत-मनोहरया आकृत्या
दीहिआतीरं अलंकरेइ[2] । ता उवसप्पिस्सं (उपसृत्य) जेदु भवं ।
दीर्घिका-तीरमलं-करोति । तदुपसर्पामि । जयतु भवान् ।

रामः—(विलोक्य) दिष्ट्या प्रिय-वयस्यः कौशिकः प्राप्तः । वयस्य कौशिक, कुतो भवान् ?

विदूषकः—अज्ज सूरोदअप्पहुदि[3] मम तुमं अण्णेसमाणस्स[4] सअलो
अद्य सूर्योदयात् प्रभृति मम त्वामन्वेषयतः सकलो
दिअहो अदिक्कंदो ।
दिवसो ऽतिक्रान्तः ।

रामः—किं-कृतोऽयमस्मदन्वेषणे भवतः प्रयासः ?

कौतूहल-समावेश-निक्षिप्त-लोचनः कौतूहलस्य विस्मयस्य, समावेशेन संयोगेन उपलक्षिते, निक्षिप्ते प्रहिते, लोचने नेत्रे यस्य सः ।

निभृत gentle; modest.

तत्र-भवान् पूज्यः । **निभृत-मनोहरया** निभृता कोमलाभिप्राया च सा, मनोहरा हृद्या च, तया । **सूर्योदयात् प्रभृति** सूर्योदयात् प्रभृति आरभ्य, आ-सूर्योदयम् इत्यर्थः ।

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१. Omitted in A. B. C.

२. ०रेह A. B. C.

३. ०दय A. B. C. All these compound the word with प्रभृति.

४. ०षमाणस्य (?) A. C.; ०षयमाणः B.

विदूषकः—सुदं मए पहादए समए अदिमुत्तमंडपब्भंतरे[1] पच्चण्ण-
श्रुतं मया प्राभातिके समयेऽतिमुक्त-मण्डपाभ्यन्तरे[2] प्रच्छन्न-
ट्ठिदेण विस्सद्धपउत्तसंकहाणं मुणिकण्णआणं अच्चराणं वि मुहादो किंवि
स्थितेन विस्रब्ध-प्रवृत्त-संकथानां मुनि-कन्यकानामप्सरसामपि मुखतः किमपि
तवोवणरहस्सं मंतिअमाणं । तं तुह अप्पिअं आसी । अब्भंतरट्ठिदं विअ
तपो-वन-रहस्यं मन्त्र्यमाणम् । तत् तव अ-प्रियम्[3] आसीत् । अभ्यन्तर-स्थित[4] इव
मूढगब्भं[5] अहिअदरं बाहेइ ।
मूढ-गर्भः[6] अधिकतरं बाधते ।

रामः—कीदृशं तपो-वन-रहस्यम् ?

विदूषकः—भो किं ण जाणासि तत्तहोदिं[7]—
भोः किं न जानासि तत्र-भवतीम्[8]—

रामः—(कर्णौ पिधाय) स्त्री-संबद्धमेव तद्रहस्यम् ! तदलमनेन श्रुतेन ।

विदूषकः—मा भयाहि, रामवअस्सो खु अहं । ण जाणासि
मा बिभीहि[9] राम-वयस्यः खल्वहम् । न जानासि

विस्रब्ध confidently. मूढ-गर्भः difficult labour.

प्राभातिके प्रातः-कालिके । विस्रब्ध-प्रवृत्त-संकथानाम् विस्रब्धं निःशङ्कं प्रवृत्ताः संकथाः वार्ताः याभिः यासां वा, तासाम् । मूढ-गर्भः आयुर्वेद-प्रसिद्धः वात-कोप-वशाद् विकारं गतः भ्रूणः ।

पिधाय having covered.

पिधाय आच्छाद्य ।

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१. ०मुत्तुमं० A. C.
२. ०मुक्ताम० A. C.
३. च [अ] प्रियम् A. B. C.
४. ०तम् A. B.
५. गूढ० A. B. C.
६. ०र्भम् A. B.
७. ०होदी A. B. C.
८. ० भवती A, B.
९. भीः A. B. C.

तत्तहोदिं पुराणसग्गदासिं—
तत्र-भवतीं पुराण-स्वर्ग-दासीम्—

रामः—(आत्मगतम्) देवगणिका-संबद्धैषा कथा,न कश्चिद्दोषस्तदाकर्णने। (प्रकाशम्) कतमाऽसौ पुराण-स्वर्ग-दासी? किमुर्वशी? किं तिलोत्तमा?[1]

विदूषकः—ण जाणामि[2] किं तिलुत्तमा सिलुत्तमेत्ति। सा किल
न जानामि—किं तिलोत्तमा सिलोत्तमा—इति। सा किल
तत्तहोदीए चिरकालविउत्ताए विदेहराअतणआए चरिदं अणुचिट्ठिय[3]
तत्र-भवत्याश्चिर-काल-वियुक्ताया विदेह-राज-तनयायाश्चरितम् अनुष्ठाय
पिअवयस्सं उवहसिदुं[4] इच्छइ।
प्रिय-वयस्यमुपहसितुमिच्छति।

रामः—(आत्मगतम्) कष्टम्! सम्यगुपलक्षितं कौशिकेन। अन्यथा हि दृश्यमाने प्रिया-संनिधानाभिज्ञाने स्वयं न दृश्यत इत्यसंभाव्यमेतन्मानुषीषु। सर्वथा वञ्चितोऽस्मि काम-रूपिण्या तिलोत्तमया।

पुराण-स्वर्ग-दासीम् पुराणा च असौ स्वर्ग-दासी च, ताम्।

चरितम् अनुष्ठाय having assumed the role.

देव-गणिका-संबद्धा अप्सरो-विषया। चरितम् वेषम्, आकृतिम्। अनुष्ठाय कृत्वा।

उपलक्षित has been known.

काम-रूपिणी assuming (any) form at will.

उपलक्षितं ज्ञातम्। प्रिया-संनिधानाभिज्ञाने—प्रियायाः सीतायाः, संनिधानं सामीप्यम्, उपस्थितिः, तस्य अभिज्ञान सूचकं चिह्नम्, तस्मिन्।

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१. A and C add :—

विदूषकः—हे राम पिअवयस्स रामत्ति खणे खणे अलिअमहुरेहिं वअणेहिं
हे राम, प्रियवयस्य, राम—इति क्षणे क्षणे अलीक-मधुरैर्वचनैः
आउलयसि।
आकुलयसि।

रामः—किं तिलोत्तमा?

२. आणा॰ A. B. C.

३. ॰चिट्ठिय A. B. C.

४. उपह॰ A. B. C.

तृषितेन मया मोहात् प्रसन्न-सलिलाऽऽशया ।
अञ्जलिर्विहितः पातुं कान्तार-मृग-तृष्णिकाम् ॥२२॥

(उत्तरीयमवलोक्य) कथमुत्तरीयमपि निर्मितमति-मायाविन्या । अहो पर-वञ्चनायामति-महन्नैपुणम् !

विदूषकः—भो वयस्स, विलक्खमुहो विअ दीससि । किं ताए
भो वयस्य, विलक्ष-मुख इव दृश्यसे । किं तया
वंचिदोसि ?
वञ्चितोऽसि ?

रामः—वञ्चितः कृतोऽस्मि ।

विदूषकः—किं मए सुदं रहस्सं अण्णहा[1] होदि ।
किं मया श्रुतं रहस्यमन्यथा भवति ।

असंभाव्यं कल्पयितुम् अशक्यम् । **काम-रूपिण्या** कामेन (हेतु-भूतेन) रूपम् आकृतिः काम-रूपम् , तद् यस्याः विद्यते, तया, यथा-छंन्द रूपान्तर-कारिण्या ।

अञ्जलि; a fold of hands. **मृग-तृष्णिका** a delusion; mirage-water.

तृषितेन पिपासितेन, **मया** रामेण, **मोहाद्** अज्ञानात्, **प्रसन्न-सलिलाऽऽशया** निर्मल-जल-प्राप्ति-कल्पनया, **कान्तार-मृग-तृष्णिकां** मरु-मध्य-वर्ति-मिथ्याऽध्यवसितं जलम्,**पातुम् अञ्जलिः** कर-संपुटः,**विहितः** रचितः ।

नैपुणम् dexterity; cleverness.

नैपुणम् कौशलम् , चातुर्यम् ।

विलक्ष bewildered.

विलक्ष-मुखः विलक्षं विस्मयान्वितं मुखम् आननं यस्य सः। **वञ्चितः कृतोऽस्मि** प्रतारणा-विषयी-भूतः संपादितः अस्मि ।

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१. Omitted in C.

(नेपथ्ये

संताप्य लोकमखिलं निरवग्रहेण
तीव्रो नरेश्वर इव प्रथमं स्व-धाम्ना ।
सोऽयं वयः-परिणतेरिव शान्त-तेजाः
सायं मृदुर्भवति तिग्म-रुचिः क्रमेण ॥२३॥

रामः—(निर्वर्ण्य) अस्तं गच्छति भगवान् दिवाकरः ।

प्रिय-जन-रहितानामङ्गुलीभिर्वधूना-
मवधि-दिवस-संख्या-व्यापृताभिः सहैव ।
व्रजति किरण-मालिन्यस्तमेकैकशोऽस्मिन्
सरस-कमल-पत्र-श्रेणयः संकुचन्ति ॥२४॥

निरवग्रह unobstructed. **धामन्** lustre, light; majestic lustre, glory. **वयः** age. **परिणतिः** ripeness. **तिग्म-रुचिः** the sun.

सः प्रसिद्धः, **अयं** पुरस्ताद् दृश्यमानः, **तिग्म-रुचिः** तिग्मा तीव्रा, रुचिः दीप्तिः यस्य सः, प्रचण्ड-किरणः सूर्यः, **तीव्रः** प्रचण्ड-प्रतापः, **नरेश्वरः** राजा, **इव** यथा, **प्रथमं** पूर्वम्, **अखिलं** समग्रम्, **लोकं** भुवनम्, **निरवग्रहेण** प्रतिबन्ध-रहितेन, **स्व-धाम्ना** निजेन तेजसा, **संताप्य** तापयित्वा **वयः-परिणतेः** आयुषः परिणामेन, **इव** यथा, **शान्त-तेजाः** शान्तं शान्तिं गतम्, तेजः प्रकाश-रूपं यस्य तादृशः सन्, पक्षान्तरे तु, **वयः-परिणतेः** वार्धक्याद् हेतोः, **शान्त-तेजाः** शान्त-कठोर-शासनः, **इव (सन्)**, **सायं** दिवसावसान-समये **क्रमेण** उत्तरोत्तरम्, **मृदुः** कोमलः, **भवति** ॥ २३ ॥

दिवाकरः the sun.

दिवाकरः सूर्यः ।

व्यापृत engaged. **किरण-मालिन्** the sun. **एकैकशः** one by one.

किरण-मालिनि अंशु-समूह-युक्ते, सूर्ये, **अस्तम्** अस्ताचलम्, **व्रजति** गच्छति सति, **सरस-कमल-पत्र-श्रेणयः** कोमलानां पद्म-दलानां पङ्क्तयः, **प्रियजन-रहितानां** वल्लभ-वियुक्तानाम्, **वधूनां** कान्तानाम्, **अवधि-दिवस-संख्या-व्यापृताभिः** भर्तुः प्रवासस्य सीमा-भूतानां दिनानां गणनायां प्रवृत्ताभिः, **अङ्गुलीभिः** कर-शाखाभिः, **सह** समम्, **एव**, **एकैकशः** क्रमेण, **संकुचन्ति** संकोचं गच्छन्ति ('सिकुड़ते हैं' इति हिन्दी) ॥ २४ ॥

अपि च—

आकर्षात्प्रग्रहाणां नियमित-गतयश्चोदितास्तोत्र-पातै-
र्नैव स्थातुं न यातुं स-चकित-चरणाः सारथेः पारयन्तः ।
दुर्विन्यस्तैः खुराग्रैर्विषम-परिसरादस्त-शैलस्य शृङ्गाद्
गाहन्ते वारि-राशिं कथमपि विधुरा वाजिनस्तिग्म-रश्मेः ॥२५॥

(इति निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

आकर्षः pulling. **प्रग्रहः** rein. **चोदित** urged. **तोत्रम्** a goad. **पातः** a fall, *here* pricking. **स-चकित** trembling. **पारयत्** being capable of; affording to. **दुर्विन्यस्त** set with difficulty or roughly. **विषम-परिसरः** having rugged borders. **विधुर** troubled.

सारथेः सूर्यस्य सूतस्य, अरुणस्य, **प्रग्रहाणां** रश्मीनाम्, **आकर्षाद्** आकर्षणात् कारण-भूतात्, **नियमित-गतयः** संयमित-गमनाः, (तथा, तस्य एव सारथेः) **तोत्र-पातैः** प्राजनस्य तोदनार्थं पतनैः, **चोदिताः** धावितुं प्रेरिताः, (अत एव च) **स-चकित-चरणाः** कम्पमान-पादाः, **नैव न च, स्थातुं** स्थितिं कर्तुम्, **न (च), यातुं** गन्तुम्, **पारयन्तः** शक्नुवन्तः, (ततः च) **विधुराः** कष्टं प्राप्ताः, **तिग्म-रश्मेः** सूर्यस्य, **वाजिनः** श्रेष्ठाः अश्वाः, **दुर्विन्यस्तैः** दुःखेन भूमौ निक्षिप्तैः, **खुराग्रैः** शफानाम् अग्र-भागैः हेतु-भूतैः, (इव), **विषम-परिसरात्** विषमः निम्नोन्नतः, परिसरः प्रान्त-भू-भागः यस्य, तस्मात्, **अस्त-शैलस्य** अस्ताचलस्य, **शृङ्गात्** शिखरात् **कथमपि** यथा कथंचित्, **वारि-राशिं** समुद्रम्, **गाहन्ते** प्रविशन्ति ॥२५॥

इति चतुर्थाङ्क-टिप्पनम्

पञ्चमोऽङ्कः

(ततः प्रविशति विदूषकः)

विदूषकः—(नेपथ्याभिमुखमवलोक्य) आसण्णो तपोधणाणं संपात-
आसन्नस्तपो-धनानां संपात-

समओ, ता तुवरेदु भवं ।
समयः, तत् त्वरतां[1] भवान् ।

(ततः प्रविशति रामः)

रामः—सवनमवसितं हुतं कृशाना-
वुदय-गतः समुपासितो विवस्वान् ।
इति विधिमवसाय्य वासराऽऽदौ
नियम-धनानहमागतः प्रणन्तुम् ॥१॥

संपात: to go, to walk, to move, *here* to go out.

संपात-समयः गताऽऽगत-वेला । अनुष्ठानं समाप्य एव तपो-धनाः क्वचिद् गन्तुं समर्थाः, तादृशः समयः । आश्रम-पदाद् निष्क्रमण-कालः इत्यभिप्रायः, आगमन-समयः इति च प्रकरण-प्राप्तः अर्थः ।

सवनम् a purificatory bath. **अवसित** over. **कृशानु**: fire. **विवस्वान्** the sun. **विधि**: a rite. **नियम-धनः** a hermit.

सवनं स्नान-रूपम् अनुष्ठानम्, **अवसितं** समाप्तम्; **कृशानौ** होमाग्नौ, **हुतं** हविः-प्रक्षेपः विहितः; **उदय-गतः** उदयाचलं प्राप्तः, **विवस्वान्** सूर्यः, **समुपासितः** सम्यग् उपस्थितः; **इति** एवम्, **वासरादौ** दिवसाऽऽरम्भे, **विधिम्** नित्य-कर्म-विधानम्, **अवसाय्य** समाप्य, **अहं** रामः, **नियम-धनान्** शौच-संतोष-तपः-स्वाध्यायेश्वर-प्रणिधान-सर्वस्वान् मुनीन्, **प्रणन्तुं** नमस्कर्तुम्, **आगतः** आगतवान् (**अस्मि**) ॥ १ ॥

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१. ०रतु A. B. C.

विदूषकः—एदं अत्थाणमंडंपं[1], पविसदु भवं ।

एतदास्थान-मण्डपम्[2], प्रविशतु भवान् ।

रामः—(प्रविष्टकेन चिन्तां नाटयन्)

आ आश्चर्यम् ! अस्माकं किं वृत्तमतीतेऽहनि !

अति-प्रसादादसतीव तस्मिन्
दृष्टा मया वारिणि पङ्कजाक्षी ।
लम्बालकं पाण्डुर-पीन-गण्डं
प्रसाद-रम्यं वदनं वहन्ती ॥२॥

अथवा विलोक्यते – तिलोत्तमया कृतोऽयं परिहासः—इति ।

तस्याः स्व-हस्त-रचितामिव कुन्द-मालां
सादृश्यवन्ति सिकतासु पदानि तानि ।

आस्थान-मण्डपम् an audience canopy. **प्रविष्टकेन** having entered into (the audience canopy). **वृत्त** came to pass.

आस्थान-मण्डपम् सभा-मण्डपम् । **वृत्तं** जातम् । **अतीते** गते ।

प्रसादः clearness. *here* transperance. **असत्** non-existent **पङ्कजाक्षी** a lotus-eyed lady. **लम्ब** hanging. **पीन** roundish, fat, plump. **अलकः** lock of hair; hair.

अति-प्रसादात् सलिलस्य अतिमात्र-नैर्मल्यात्, **असति** अविद्यमाने, **इव** यथा, **तस्मिन्** ह्यो-दृष्टे, **वारिणि** दीर्घिका-नीरे, **लम्बालकं** लम्बमानः ('लटकते हुए' इति हिन्दी) चूर्ण-कुन्तलः यत्र तत्, **पाण्डुर-पीन-गण्डं** पाण्डुरौ पीतिम-युक्त-श्वेतौ, पीनौ (विरहात् प्राक्) वर्तुलाकारौ स्थूलौ, गण्डौ कपोलौ यत्र, तादृशम्, **प्रसाद-रम्यं** निसर्गेण हर्षेण हृद्यम्, **वदनं** मुखम्, **वहन्ती** धारयन्ती, **(सा) पङ्कजाक्षी** पङ्कजे कमले इव आक्षिणी नयने यस्याः सा (सीता), **मया** रामेण, **दृष्टा** प्रत्यक्षी-कृता ॥ २ ॥

विलोक्यते ज्ञायते, श्रूयते, श्रुतम् इति भावः ।

सिकताः sands, sandy shore. **छाया** shade. **मः** a magic formula, creation of delusion. **स्पृशति** touches, *here* could act upon; could affect.

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१. मंटपं A. B. C.

२. मण्टपम् A. B. C. C suggests मण्डपम् as well.

छायां च देव-गणिका विदधातु मेन
रामं कथं स्पृशति हस्त-पटान्त-वातैः ॥३॥

(चिन्तां नाटयति)

विदूषकः—एसो सचिन्तो विअ अज्ज। ता उपविसिअ णिब्बन्धइस्सम्।
एष स-चिन्त इव अद्य। तदुपविश्य निर्बन्धयिष्यामि।
(उपविश्य) भो भो वअस्स, मा तुमं एत्थ ठिदो खु कहिं ठिदो खु तुमं णवमेह-
भो भो वयस्य, मा त्वमत्र स्थितः खलु, कुत्र स्थितः खलु, त्वं नव-मेघ-
सिणिद्धस्सामलो परिणद्धमुत्ताहारो अच्चंदसमुण्णद्धदुरारोहाणं इंदनील-
स्निग्ध-श्यामलः परिणद्ध-मुक्ता-हारो ऽत्यन्त-समुन्नद्ध-दुरारोहाणामिन्द्र-नील-
मआणं भवणक्कंभाणं अण्णतमो विअ मम हिअअविब्भमं उप्पादेसि।
मयानां भवन-स्तम्भानामन्यतम इव मम हृदय-विभ्रमम् उत्पादयसि।

देव-गणिका अमराणां वेश्या, अप्सराः तिलोत्तमा, मेन ऐन्द्रजालिकेन विधिना, मन्त्रेण, मायया, तस्याः सीतायाः स्व-हस्त-रचितां निजाभ्यां कराभ्यां ग्रथिताम्, इव तत्सदृशीम्, कुन्द-मालां माघ्य-प्रसून-मालाम्, विदधातु ग्रथ्नातु नाम; सिकतासु बालुकासु, तानि सप्ताह-पूर्वं गोमती-तीर-दृष्टानि; सादृश्यवन्ति सीता-चरण-तुल्यता-युक्तानि, पदानि पाद-चिह्नानि च (विदधातु) रचयतु नाम; छायां प्रतिकृतिम्, बिम्बम्, च अपि, (विदधातु) करोतु नाम; न तत् सर्वं मम विस्मयम् आतनोति इति भावः। (परम्) हस्त-पटान्त-वातैः कर-धृतेन वस्त्र-प्रान्तेन (प्रवर्तितैः) पवनैः, रामम् एक-पत्नी-व्रतं मामकं जनम्, कथं केन प्रकारेण, स्पृशति मूर्च्छाऽपगम-हर्षानुभव-रूपम् अवस्थान्तरं गमयति, प्रभावितं कर्तुं शक्नोति, इत्येव मम अतीवाऽऽश्चर्याऽऽवहम् इति भावः॥ ३ ॥

निर्बन्धयिष्यामि I shall importune. परिणद्ध put on. समुन्नद्ध exalted, elevated. विभ्रमः disturbance, trouble.

उपविश्य स्थित्वा। निर्बन्धयिष्यामि (शोकं दूरी-कर्तुं) साग्रहं प्रार्थयिष्ये 'भो भो वयस्य, त्वम् अत्र स्थितः खलु कुत्र स्थितः खलुः...मम हृदय-विभ्रमं मा उत्पादयसि' इति प्रधानं वाक्यम्। त्वम् असदृशाऽऽसन-ग्रहणेन मां मा पीडय इत्यर्थः। सर्वं वाक्यं तु—भो भो वयस्य, नव-मेघ-स्निग्ध-श्यामलः परिणद्ध-मुक्ता-हारः त्वम् अत्र स्थितः खलु कुत्र स्थितः खलु अत्यन्त-समुन्नद्ध-दुरारोहाणाम् इन्द्र-नील-मयानां भवन-स्तम्भानाम्

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१. येन A. B. C

ता एदस्स लक्खीणिवासभवणस्स सेवासमअसमुवागदसामंतणरिंद-
तदेतस्य लक्ष्मी-निवास-भवनस्य सेवा-समय-समुपाऽऽगत-सामन्त-नरेन्द्र-
महु[1]रसद्दोवे[2]गीतस्स अत्थाणदासेरमंडल[3]पुंडरीअस्स कण्णिआमण्डले विअ
मधुर[4]-शब्दोपगीतस्याऽऽस्थान-दासेर[5]-मण्डल[6]-पुण्डरीकस्य कर्णिका-मण्डल इव
एदस्सिं सिंहासणे महुमहणणाभीकमलकण्णिआसमारूढस्स भअवदो
एतस्मिन् सिंहाऽऽसने मधु-मथन-नाभि[7]-कमल-कर्णिका-समारूढस्य भगवतः
पिदामहस्स महत्तणं अधिक्खिवपंतो उवविट्ठो होहि।
पितामहस्य महत्त्वम् अधिक्षिपन्नुपविष्टो भव।

अन्यतमः इव (दृश्यमानः सन्) मम हृदय-विभ्रमं मा उत्पादयसि—इति एवं योजनीयम्। अत्र द्वितीयं 'त्वम्' अधिकम्। अथवा 'भो भो वयस्य, मा त्वम् अत्र स्थितः खलु कुत्र स्थितः खलु (भव)—इति प्रथमं वाक्यम्। अवशिष्टैः शब्दैः पूर्वोक्तेन प्रकारेण द्वितीयं वाक्यं सुगमाववोधम् एव। नव-मेघ-स्निग्ध-श्यामलः नूतन-वारिदः इव अतिचिक्कणः (कान्तिमान् इति भावः)श्याम-वर्णः च। परिणद्ध-मुक्ता-हारः धृतः मौक्तिकानां हारः माला येन सः। अत्यन्त-समुन्नद्ध-दुरारोहाणाम् अतिमात्रसमुन्नतानाम् (अतएव च)दुःखेन आरोढुं शक्यानाम्। इन्द्र-नील-मयानाम् इन्द्र-नील-मणि-निर्मितानाम् इन्द्रनील-जटितानाम् इति भावः। भवनस्तम्भानां प्रासाद-स्थूणानाम्। अन्यतमः एकतमः।

सामन्तः a feudatory chief. **दासेरः** a slave, a servant. **पुण्डरीकम्** a lotus. **कर्णिका-मण्डलम्** the circumpherence of the pericarp. **पितामहः** Brahman.

'तद्...एतस्मिन् सिंहासने...उपविष्टो भव' इति मुख्यं वाक्यम्। 'सेवा-समय०' इति। उपगीतस्य मुखरितस्य। आस्थान-दासेर-मण्डप-पुण्डरीकस्य आस्थानस्य सभा-स्थानस्य दासेरैः सेवकैः (निर्मितः) यः

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१. Perhaps the original reading was. महुअर०.

२. ०द्दोपगी० A. B. C.

३. ०डपपु० A. B. C.

४. The chaya according to the suggestion would be. मधु-कर०.

५. दासरे A. C.

६. ०ण्टपपु० A.

७. ०नाभीक० A. B. C.

रामः—यथाऽऽह भवान्। (उपविश्य चिन्तां नाटयन्) अद्याहमभिनव-सुख-दुःखस्य स-चेतन इवास्मि संवृत्तः, (ध्यानमभिनीय, हस्तं च हृदये निवेश्य)

आसीदियत्सु दिवसेषु निरस्त-जाने-
नैराश्य-लुप्त-मनसो न सुखं न दुःखम्।
छायाऽऽदि-दर्शन-बलादधुना मनो मे
दुःखं सुखं च परिगृह्य पुनः प्रसूतम् ॥४॥

(चिन्तां नाटयति)

विदूषकः—(निर्वर्ण्याऽऽत्मगतम्) अहो से संपदं अभिप्पाअं लक्खइस्सम्। (प्रकाशम्) भो राअं, एदे आसणकेसरिणो गुरुदरभरुव्वहण[1]-यिष्ये।

अहो ! अस्य साम्प्रतमभिप्रायं लक्ष- ... भो राजन्, एते आसन-केसरिणो गुरुतर-भारोद्वहन-

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मण्डपः उपकार्या, सः एव पुण्डरीकं सिताम्भोजम्, तस्य। कर्णिका-मण्डले पद्म-बीज-कोषे। सिंहासने कृत्रिमैः सुवर्णाऽऽदि-सिंहैः ऊढे आसने। 'मधु-मथन०' इति। मधु-मथनः विष्णुः। पितामहस्य ब्रह्मणः। अधिक्षिपन् अधः कुर्वन्।

स-चेतन: conscious.

आह वदति। अस्य अव्ययत्वम् अभ्युपगम्य 'अवादीत्' इत्यपि व्याख्यातुं शक्यते। स-चेतनः साक्षात्कर्ता।

निरस्त-जानि: one who has expelled his wife. परिगृह्य having acquired the perception of.

इयत्सु दिवसेषु एतावन्ति दिनानि इत्यर्थः, निरस्त-जानेः निरस्ता त्यक्ता जाया भार्या येन सः, जायायाः निङ् समासान्तः, तस्य, निर्वासित-भार्याकस्य, नैराश्य-लुप्त-मनसः सीता-जीवन-विषये आशा-शून्यतया नष्ट-प्राय-चित्तस्य (मम, रामस्य), सुखं न आसीत् अवर्तिष्ट, न (च) दुःखम् (आसीत्)। अधुना सम्प्रति, छायाऽऽदि-दर्शन-बलात् दीर्घिका-जले सीता-प्रतिकृतेः तत्संबद्धानाम् अन्येषां वस्तूनां च साक्षात्करण-रूप-हेतोः, मे मम, मनः चेतः, दुःखं सुखं च परिगृह्य गृहीत्वा, तयोः प्रत्यक्षं विधाय इत्यर्थः, पुनः भूयः, प्रसूतम् उत्पन्नम् (इव) ॥४॥

केसरी a lion. उद्वहनम् bearing. मुक्ता-कलाप: a lot of pearls;

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१. ०रुव्वेह० A. B. C.

जादपरिस्समा विअ मुहविवरविणिग्गअमुत्ताकलावछलेन फेणधारं
जात-परिश्रमा इव मुख-विवर-विनिर्गत-मुक्ता-कलापच्छलेन फेन-धाराम्
उव्वमंति, तह तक्केमि बाहूजुअलेण पुढवीं हिअएण पुढवीदुहिदरं
उद्वमन्ति, तथा तर्कयामि—बाहु-युगलेन पृथिवीं हृदयेन पृथिवी-दुहितरम्
उव्वहंतो अदीव गुरुअरो संवुत्तोत्ति ।
उद्वहन्नतीव गुरुतरः संवृत्तः—इति ।

रामः—(आत्मगतम्) सीता-कथामुपक्षिप्य[1] कौशिको नूनं जिज्ञासते । एष बाल-मित्रम्,तदस्मै यथा-स्थितं निवेदयामि । (प्रकाशम्) वयस्य, अस्त्येतत् । स्मराम्यहमविच्छेदेन वैदेहीम् ।

विदूषकः—किं दोसदो आदु गुणदो ?
किं दोषतः, उत गुणतः ?

रामः—न दोषतो नापि गुणतः ।

विदूषकः—एदं उभयं उज्झिअ कहं सीमन्तिणीओ सुमरीअंति ?
एतदुभयमुज्झित्वा कथं सीमन्तिन्यः स्मर्यन्ते ?

रामः—अन्य-दम्पती-विषय एव कारणानुरोधी प्रेमाऽऽवेशः, सीता-रामयोस्तु न तथा ।

(elephant-) pearls. **उद्वमन्ति** throw out.

आसन-केसरिणः राजाऽऽसन-धारिणः सिंहाः । **गुरुतर-भारोद्वहन-जात-परिश्रमाः** गुरुतरस्य, गरीयसः, भारस्य भरस्य, उद्वहनेन धारणेन, जातः, संजातः परिश्रमः श्रान्तिः येषाम्, तादृशाः । **मुख-विवर-विनिर्गत-मुक्ता-कलापच्छलेन** आस्यच्छिद्राद् बहिर्गतानां (गज-)मौक्तिक-समूहानां व्याजेन । **उद्वमन्ति** उद्गिरन्ति, मुखाद् बहिः पातयन्ति । **उद्वहन्** धारयन् ।

उपक्षिप्य introducing: commencing. **जिज्ञासते** wishes to know. **अविच्छेदेन** constantly. **सीमन्तिनी** a lady. **दम्पती** a pair (husband und wife). **कारणानुरोधिन्** having some special fact (*lit.*, cause) as the basis.

उपक्षिप्य प्रारभ्य प्रस्तुत्य । **जिज्ञासते** ज्ञातुम् इच्छति। **बाल-मित्रम्** सह-पांसु-क्रीडितः सखा,कौपीन-सखः। **अविच्छेदेन** निरन्तरम् । **सीमन्तिन्यः** अङ्गनाः। **कारणानुरोधी** कारणानुरोधवान्, हेतु-पूर्वकः। **प्रेमाऽऽवेशः** स्नेहाऽऽधिक्यम् ।

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१. ०पश्रुत्य (क्षिप्य) A. B. C,

दुःखे सुखेष्वप्यपरिच्छदत्वा-[1]
दसूच्यमासीच्चिरमात्मनीव ।
तस्यां स्थितो दोष-गुणानपेक्षो
निर्व्याज-सिद्धो मम भाव-बन्धः ॥५॥

विदूषकः—मा तुमं[2] वैदेहिं (विअ)[3] अलिअमहुरवअणेहिं अंहारिसं
मा त्वं[4] वैदेहीम् (इव)[3] अलीक-मधुर-वचनैः अस्मादृशं

अपरिच्छदत्वात् not being covered; being manifest. **अपरिच्छिदित्वात्** not being in a state of admitting of definite determination. **असूच्यम्** not capable of being expressed. **भाव-बन्धः** tie of affection.

'**दुःखे**'इति। अस्य पूर्वेषां व्याख्या—"**दुःखेषु सुखेषु अपि** च **अपरिच्छदत्वात्** अतिरोहितत्वात् सुव्यक्तत्वाद् इत्यर्थः, **असूच्यम्** अप्रदर्शनीयं वाचा, अहं सीतायाम् अत्यर्थं स्निह्यामि-इति वचसा प्रदर्शनानपेक्षि इत्यर्थः, (क्रिया-विशेषणम् इदम्),**दोष-गुणानपेक्षः** दोषान् गुणान् च अनपेक्ष्य अवस्थितः, **निर्व्याज-सिद्धः** कम् अपि व्याजं मिषं विना एव सिद्धः प्रतिष्ठितः, **मम भाव-बन्धः** प्रेम-भावना-रूपः, **आत्मनि** स्वस्मिन्, यथा अवस्थितः तथा **चिरं तस्यां** सीतायाम् अपि **स्थितः** । यथा आत्मा सर्वस्य अपि प्रियः, सत्सु अपि दोषेषु न ग्लानिः, गुणेषु च न आदरः, तथा एव सीता अपि रामस्य प्रिया—इति भावः ।" अथ अस्माभिः व्याख्यायते—**तस्यां** तां सीताम् अधिकृत्य, **स्थितः** लब्ध-स्थितिकः प्रवर्तमानः इति यावत्, **दोष-गुणानपेक्षः** दोषान् गुणान् च अनपेक्षमाणः अगणयन् . **निर्व्याज-सिद्धः** अ-कारण-निष्पन्नः,निर्हेतुकः,**मम** राम-कर्तृकः,**भाव-बन्धः** प्रीतेः बन्धनम्, **दुःखे सुखेषु अपि** सुख-दुःखयोः, **अपरिच्छिदित्वात्** परिच्छेदः परिच्छिदिः, इयत्ता-ज्ञानम्, भेद-ज्ञानं वा, न विद्यते परिच्छिदिः यत्र सः अपरिच्छिदिः, तस्य भावः अपरिच्छिदित्वम्, तस्मात्, परिच्छेद-रहितत्वात् इत्यर्थः; **चिरं** दीर्घ-कालं व्याप्य, **आत्मनि** स्व-विषये **इव,अ-सूच्यम्** अ-विज्ञेयं यथा भवति तथा,**आसीत्** स्थितः अभूत् ॥ ५ ॥

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१. We suggest ॰रिच्छिदित्वा–.

२. सुमं A. B. C.

3. This has been added by us.

४. सुमं (?) A. B. C.

वंचेसि । सो खु तुमं देविं अंतरेण······
वञ्चयसे[1] । स खलु त्वं देवीमन्तरेण·······

रामः—नैवमध्यवसातव्यम्[2]—एकान्ते[3]-सीता-निरपेक्षो रामः—इति ।

अन्तरिता अनुरागा भावा मम कर्कशस्य बाह्येन ।
तन्तव इव सु-कुमाराः प्रच्छन्नाः पद्म-नालस्य ॥६॥

विदूषकः—तुमं अदिप्पवलेण हिअअसंदावेण वडवाणलेण[4]
त्वम् अति-प्रबलेन हृदय-संतापेन वडवाऽनलेन
विअ भअवं महासमुद्दो अत्तणो महत्तणे ण[5] परिहीअसि । अहं उण
इव भगवान् महा-समुद्र आत्मनो महत्त्वे न[6] परिहीयसे । अहं पुनः
सहावलहुदाए देवीए सीदाए गइं सुमरिअ दावाणलेण विअ तुसार-
स्वभाव-लघुतया देव्याः सीताया गतिं स्मृत्वा दावानलेन इव तुषार-

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अन्तरेण with regard to.

'मा त्वं वैदेहीम्' इति । देवीम् अन्तरेण सीता-विषये,सीतां विना वा ।

न अध्यवसातव्यम् (it) should not be decided; do not think.

अध्यवसातव्यं निश्चेतव्यम् । सीता-निरपेक्षः सीतायाम् उदासीनः ।

अन्तरित, प्रच्छन्न concealed. अनुरागाः भावाः the feelings of affection. कर्कश harsh; hard.

बाह्येन उपरिष्टात्, कर्कशस्य कठोरस्य, पद्म-नालस्य कमल-दण्डस्य, सु-कुमाराः अति-कोमलाः, प्रच्छन्नाः सु-गुप्ताः, तन्तवः सूत्राणि, इव यथा, (बाह्येन उपरिष्टात्, कर्कशस्य कठोरस्य), मम रामस्य, अनुरागाः प्रीति-विशिष्टाः, भावाः चित्ताऽवस्था-विशेषाः, अन्तरिताः प्रच्छन्नाः (तिष्ठन्ति) ॥६॥

वडवानलः sub-marine fire. महत्त्वम् greatness. दावानलः forest-

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१. ॰यसि A. B. C.

२. ॰सितं A. B. C.

३. ॰कान्ते सी॰ A. B.

४. बड॰ A. C.

५. A. B. C. read महत्तणेण as one word.

६. A. B. C. read महत्त्वेन as one word. Dr. Woolner suggests to add न.

बिंदु णिरवसेसं पुरिसुस्सामि। ता परित्ताएहि मं। (इति रोदिति)
बिन्दुर्निरवशेषं परिशुष्यामि । तत् परित्रायस्व माम् ।[१]

रामः—यदि त्वं स्मरण-योग्यां सीतामवगच्छसि कस्मादहं तत्परित्याग-प्रवृत्तस्त्वया न प्रतिषिद्धः ?

विदूषकः—पसादसुमुहो वि राआ दुव्विण्णव्वो सेवएहिं, किं
प्रसाद-सुमुखोऽपि राजा दुर्विज्ञाप्यः सेवकैः, किं

उण कोवभीसणो ।
पुनः कोप-भीषणः ।

रामः—वयस्य, न हि मादृशास्तादृशीं कोपावस्थामवगाहन्ते, यस्यां वर्तमानायां सुहृदामनाश्रवा भवन्ति ।

नर-पतिरधिक-प्रवृत्त-तेजा
गुण-निहितैः सचिवैर्निवारणीयः ।
भुवनमभितपन् सहस्र-रश्मि-
र्जल-गुरुभिर्व्यवधीयते[२] हि मेघैः ॥७॥

fire. निरवशेषम् completely.

महत्त्वे गरिम-विषये । परिहीयसे क्षीणः भवसि । स्वभाव-लघुतया निसर्गेण क्षुद्रतया । गतिम् अवस्थाम् । निरवशेषं पूर्णतया ।

प्रसादः *here* jolliness. सुमुखः of cheerful mien.

प्रसाद-सुमुखः प्रसन्नतया शोभनाऽऽननः । दुर्विज्ञाप्यः दुःखेन (=अति-काठिन्यम् अनुभूय) निवेदनीयः । कोप-भीषणः क्रोधेन भय-जनकः ।

अवगाहन्ते attain, reach. अनाश्रव uncontrollable.

अवगाहन्ते प्रविशन्ति, प्राप्नुवन्ति । अनाश्रवाः अ-वश्याः ।

अधिक-प्रवृत्त-तेजाः showing excessive indignation. गुण-निहित meritorious अभितपत् scorching. सहस्र-रश्मिः the sun. व्यवधीयते is screened.

अधिक-प्रवृत्त-तेजाः अतिमात्रं प्रवृत्तं प्रयुक्तं प्रयुज्यमानं तेजः प्रभावः कोपः येन सः, नर-पतिः राजा, गुण-निहितैः षाड्गुण्ये नियुक्तैः, अथवा गुणाः स्थिताः येषु तैः,गुणवद्भिः इत्यर्थः, सचिवैः मन्त्रिभिः, निवारणीयः

१. तत्...माम् omitted by A. B. C, but noticed by Dr. Woolner.
२. व्यपनीय॰ A. B. C.

वयस्य, वर्तमाना सीता-कथा द्वयोः संताप-कारिणी। तद्गच्छ प्रतीहार-भूमिम्। समाज्ञापय दौवारिकान्—'समासन्नस्तपो-धनानां संपात-समयः। तस्मात्संभृत-वेत्राणि सर्व-द्वाराणि क्रियन्ताम्।'

विदूषकः—भो राअ, कीस उण एदे कन्दमूलफलासिणो
भो राजन्, कस्मात्[1] पुनरेते कन्द-मूल-फलाशिनो
वक्कलपरिधाणा उद्दंडदंडधरा ईरिसेण आआरेण संभाविअंति।
वल्कल-परिधाना उद्दण्ड-दण्ड-धरा ईदृशेनाऽऽचारेण संभाव्यन्ते।

रामः—अस्थानेऽयमत्र-भवतः संदेहः। ननु मूल-स्व-योग-मूल-सकल-पुरुषार्थ-संवेदिनी ज्ञान-निष्पत्तिः। पश्य—

निवर्तनीयः। **भुवनम्** लोकम्, **अभितपन्** दृढं संतापयन्, **सहस्र-रश्मिः** सूर्यः, **जल-गुरुभिः** जलेन वारिणा, गुरुभिः महद्भिः, जल-पूर्णैः इति भावः, **मेघैः** वारिदैः, **व्यवधीयते हि** प्राव्रियते ननु ॥ ७ ॥

प्रतीहार-भूमिः a gate where door-keeper (or a herald) is posted; the gate of reporting arrival. **संभृत-वेत्र** having a staff-bearer.

वर्तमाना प्रवर्तमाना, इदानीं प्रकृता। **प्रतीहार-भूमिम्** द्वार-प्रदेशम्, यत्र प्रतीहाराः स्थिताः भवन्ति, विज्ञापना-द्वारम्। **समासन्नः** समीप-वर्ती। **दौवारिकान्** द्वार-पालान्। **संभृत-वेत्राणि** संभृतानि स्थानेषु प्रापितानि वेत्राणि यष्टयः (उपादान-लक्षणया) यष्टि-धराः द्वार-पालाः यत्र, तादृशानि। **कन्द-मूल-फलाशिनः** कन्दः सस्य-मूलम् ('गृञ्जन'-'आलू'-'अर्वी'-आदि-सदृशम्) च, मूलं मूलकं ('शतावरी' आदि-प्रकारम्) च, फलं च, कन्द-मूल-फलानि तानि अशितुं शीलं येषां ते। **वल्कल-परिधानाः** वल्कलं वृक्ष-त्वक्, परिधानं परिधान-वस्त्र-भूतं येषां ते। **उद्दण्ड-दण्ड-धराः** भयंकर-यष्टि-धारिणः।

ज्ञान-निष्पत्ति: high acquisition of knowledge.

ननु ध्रुवम् एव। **मूल-स्व-योग-मूल-सकल-पुरुषार्थ-संवेदिनी** सर्वस्य जगतः मूलेन ईश्वरेण, यः स्वस्य जीवाऽऽत्मनः, योगः संबन्धः, तस्य मूलं मूल-भूताः कारण-भूताः, ये सर्वे पुरुषार्थाः धर्मार्थ-काम-मोक्ष-रूपाः पदार्थाः, उद्योगाः वा, तेषां संवेदिनी प्रापयित्री ज्ञापयित्री वा। **ज्ञान-निष्पत्तिः** तत्त्व-ज्ञान-सिद्धिः।

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१. कीदृशाः A. B. C.

ज्योतिः सदाभ्यन्तरमाप्त-पादै-
रदीपितं नार्थ-गतं व्यनक्ति ।
नालं हि तेजोऽप्यनलाभिधानं
स्व-कर्मणो मारुतमन्तरेण ॥८॥

विदूषकः—जदि महत्थो तपोधणाणं समाअमो अहं[1] अ लहु
यदि महाऽर्थस्तपो-धनानां समागमः अहं च लघु
गच्छिअ जहआणत्ति संपादेमि (निष्क्रम्य पुनः प्रविश्य) ही ही सो
गत्वा यथाऽऽज्ञप्ति संपादयामि ही ! ही !...[2]
संपदं मए राइणो आण्णाए पडिहारणिक्खित्तेण दिट्ठा सुसिणिद्धसामल-
सांप्रतं मया राज्ञ आज्ञया प्रतीहार-निक्षिप्तेन दृष्टौ सु-स्निग्ध-श्यामल-
च्छाआ अणुब्भिण्णतारुण्णविग्गहा तोरणत्थंभवट्ठिदा मंगलंकुरा विअ
च्छायौ अनुद्भिन्न-तारुण्य-विग्रहौ तोरण-स्तम्भावस्थितौ मङ्गलाङ्कुराविव

सत् ever-existing. **आप्त-पाद** most respectable and trustworthy. **अ-दीपित** not kindled. **अर्थ-गत** reality of things. **व्यनक्ति** reveals. **मारुतः** wind; the breezes. **अन्तरेण** without.

सत् सर्व-काल-स्थायि, **आभ्यन्तरम्** अन्तः-करण-स्थितम्, **ज्योतिः** स्व-प्रकाशः ईश्वरः, **आप्त-पादैः** साक्षात्कृत-धर्मैः, **अ-दीपितम्** अनिद्धम्, अनुपदिष्टं सत्, **अर्थ-गतं** वस्तु-तत्त्वम्, न, **व्यनक्ति** प्रकटयति। **अनलाभिधानम्** अग्नि-नामकम्, **अपि, तेजः** ज्योतिः, **मारुतं** पवनम्, **अन्तरेण** विना, **स्व-कर्मणः** निजस्य दाह-नामक-क्रियायाः, **अलं** समर्थम्, **न हि** ध्रुवम् एव न अस्ति ॥८॥

महाऽर्थः doing great service. **लघु** hurriedly. **यथाऽऽज्ञप्ति** according to the order. **प्रतीहार-निक्षिप्त** detailed to the gate of reporting persons come. **अनुद्भिन्न** unbloomed. **तारुण्यम्** youth. **विग्रहः** body, person. **तोरणः-णम्** an arched door.

महाऽर्थः महा-प्रयोजनः **च** अपि । **लघु** क्षिप्रम्, शीघ्रम् । **यथाऽऽज्ञप्ति** आज्ञाऽनुसारम् । **प्रतीहार-निक्षिप्तेन** द्वारे प्रेषितेन । **सु-स्निग्ध-श्यामलच्छायौ** सुष्ठु चिक्कणा, कृष्ण-वर्णा च, कान्तिः ययोः तौ । **बाल-भावेन** बाल्यावस्थया । **अनुद्भिन्न-तारुण्य-विग्रहौ** अ-प्रकटी-भूतं यौवनं यत्र, तादृशे शरीरे ययोः, तौ; यौवनम् अ-प्राप्तौ इति भावः । **तोरण-स्तम्भावस्थितौ** बहिर्द्वार-स्थूणा-स्थितौ ।

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1. अह A. B. C.

2. This omission has not been shown with dots in A B and C.

बालभावेण असमत्तपमाणा विअ अप्रमाधा विअ कंदप्पदारआ विअ
बाल-भावेन, असमाप्त-प्रमाणाविव, अप्रमादाविव[1], कन्दर्प-दारकाविव
रूपसोवग्गेण उच्चदरा सालतरु विअ पप्पंदा विअ लोलदरा विअ
रूप-सौभाग्येन, उच्चतरौ साल-तरू इव, प्रस्पन्दाविव, लोलतराविव,
महाबला विअ अच्चंद-धीरा विअ अच्चंदललिदा विअ असंखेपिदा विअ
महा-बलाविव, अत्यन्त-धीराविव, अत्यन्त-ललिताविव असंक्षेपितौ[4] इव,
वअस्सस्स कलादंसणा आगदा दुवे तापसकुमारआ।
वयस्यस्य कला-दर्शनौ आगतौ द्वौ तापस-कुमारकौ।

रामः—(साकूतम्) कस्तयोरस्मन्नयन-सीमाऽवतरण-प्रतिबन्धः?

विदूषकः—सुणाहि दाव एदाणं बालभावललिदाणं कोऊहल-
श्रृणु तावदेतयोः बाल-भाव-ललितयोः कौतूहल-

प्रमाणम् dimensions. **प्रमादः** negligence. **कन्दर्पः** cupid. **रूपम्** form. **सौभाग्यम्** loveliness. **प्रस्पन्दः** very smart. **लोलतर** unrestful; active. **धीरः** painstaking, forbearing. **ललित** handsome, charming. **असंक्षेपित** (?) broad chested. **अंस-क्षेपित** (?) broad shouldered **अंश-क्षिप्त** *here*, born of.

मङ्गलाङ्कुरौ कल्याण-प्ररोहौ। **अ-समाप्त-प्रमाणौ** अप्राप्त-पूर्णोच्छ्रायौ। **अ-प्रमादौ** प्रमाद-रहितौ। **रूप-सौभाग्येन** आकृति-सौन्दर्येण। **कन्दर्प-दारकौ** काम-देव-पुत्रौ। **प्रस्पन्दौ** अतीव-स्फूर्तिमन्तौ। **लोलतरौ** अतीव-चपलौ। **महा-बलौ** अति-मात्र-शक्ति-शालिनौ। **अत्यन्त-धीरौ** विपदि अपि विकार-रहितौ। **अत्यन्त-ललितौ** समधिक-हृद्यौ। **असंक्षेपितौ** संक्षेपं संक्षिप्तावयवताम्, अगतौ, परिणाहवन्तौ व्यूढोरस्कौ इति भावः; अथवा **अंस-क्षेपितौ** अंसयोः परिणाह-युक्तौ; अथवा **वयस्यस्य अंश-क्षिप्तौ इव** रामस्य भागेन उत्पादितौ इव प्रतीयमानौ इति भावः। **कला-दर्शनौ** स्व-विज्ञानस्य दर्शकौ।

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१. Dr. Woolner omits it as incorrect.

२. अचंतधी० A. B. C.

३. असं might be a corruption of अंस(shoulder). खेपिदा is not clear. Dr. Woolner omits असंखेपिदा विअ as the remnant of a marginal direction to the actor.

४. This may be corrected as अंस-क्षेपितौ or अंश-क्षिप्तौ.

संबद्धाणं एदं उवंणासं ।
संबद्धयोरेतमुपन्यासम् ।

रामः—कथय कथय ।

विदूषकः—दे[1] किल भअवदो वम्मीइमहेसिणो सिस्सा पवीणा
तौ किल भगवतो वाल्मीकि-महर्षेः शिष्यौ प्रवीणौ
वीणाकलाविण्णाणे अपुव्वं किल आअमं धारिंति । एदे किल एव्वं
वीणा-कला-विज्ञाने ऽपूर्वं किलाऽऽगमं धारयतः । एतौ किल एवं
वदंति–राएसिणो जणाणं तपोधणबहुमाणेण अह्माणं[2] विअ भूट्ठाणं
वदतः—राजर्षेः जनानां तपो-धन-बहु-मानेन अस्माकम् इव भू-स्थानम्
आसणं[3]पदाणं अंणुचिट्ठिदव्वं[4] । जदा अंहे मंदभद्दस्स दीअइ राद-
आसन[5]-प्रदानं[6] अनुष्ठातव्यम् । यदा आवां मन्द-भद्रस्य[7]............

साऽऽकूतम् with curiosity. **कौतूहल-संबद्ध** connected with (*here* evoking) curiosity. **उपन्यासः** proposal; statement.

साऽऽकूतं स-कौतुकम् । **कौतूहल-संबद्धयोः** जनता-कौतुक-जनकयोः इति भावः । **उपन्यासम्** प्रस्तावम्, कथनम् ।

किल It is reported. **प्रवीण** expert. **वीणा** lute. **कला** art, science. **विज्ञानम्** scientific knowledge, details. **आगमः** training; lessons. **राजर्षि** the royal sage; the king (Ráma). **जन**; a man, an attendant. **मन्द-भद्र** having his welfare decreased; luckless.

प्रवीणौ कुशलौ । **वीणा-कला-विज्ञाने** विपञ्च्याः विद्यायाः विशिष्ट-ज्ञाने । **अपूर्वम्** अद्भुतं लोकोत्तरम् । **आगमम्** उपदेशम्, संप्रदायम्, शिक्षाम् । **धारयतः** बोधतः । **जनानाम्** (कर्तरि षष्ठी) जनैः इत्यर्थः । **अस्माकम् इव** वर्णि-सदृशम् इत्यर्थः । **मन्द-भद्रस्य** शिथिल-कल्याणस्य दुर्भाग्यस्य ।

१. ते A. B. C.

२. अह्माणं A. B. C,

३. ०सणं पदा० A. B. C.

४. A B C add अ before अणुचिट्ठिदव्वं.

५. ०सनं A. B. C.

६. प्रदानं has been supplied by us.

७. यदा आवां मन्द-भद्रस्य has been supplied by us.

ललअ दुक्खरविण्णासं महाकइसंगधितमहापुरुसचरित्तबंधं महत्थ-[1]
.........दुष्कर-विन्यासं महा-कवि-संग्रथित-महा-पुरुष-चरित्र-बन्धं महाऽर्थ-
गंभीरं केण वि अस्सुदपुव्वं आअमं गंधव्ववेद[2]संवादि सरसं जोअ-
गम्भीरं केनाप्य-श्रुत-पूर्वम् आगमं गान्धर्व-वेद-संवादि सरसं योग-
विरइअवण्णरमणीअ[3]अं वीणातंतिरसिदाणुविद्धं गीदं गाअंह्म, तदा
विरचित-वर्ण-रमणीयं वीणा-तन्त्री-रसितानुविद्धं गीतं गायावः, तदा
विण्णाणविसेसपसण्णहिअओ राआ जं[4] वुत्तंतं अणुचिट्ठस्सदि एसो
विज्ञान-विशेष-प्रसन्न-हृदयो राजा यं वृत्तान्तम् अनुष्ठास्यति एष
जाणिदंव्वोत्ति अह्माणं भअवदो वंमीइमहेसिणो आदेसोत्ति ।
ज्ञातव्यः—इत्यस्माकं भगवतो वाल्मीकि-महर्षेरादेशः—इति ।

रामः—अहो विज्ञानावलेपः शौण्डीर्य-गर्भश्चोपन्यासः ! वयस्य, यथाऽभिमतं प्रतिज्ञाय प्रवेशयाविलम्बितं पुरा तौ न चिरावस्थान-निर्वेदेन पराङ्मुखी-भवतः ।

आगम: a sacred text. **संवादिन्** bearing comparison with. **रमणीयम्** graceful. **तन्त्री** cords. **रसितम्** notes. **अनुविद्ध** accompanied by.

दुष्कर-विन्यासं दुष्करः दुःखेन कर्तुं शक्यः,विन्यासः पद-योजना यस्य, तत्।**महा-कवि-संग्रथित-महा-पुरुष-चरित्र-बन्धम्** महा-कविना वाल्मीकिना, संग्रथितःविरचितः,महा-पुरुषस्य पुरुष-श्रेष्ठस्य(रामस्य),चरित्र-बन्धः अवदान-प्रसङ्गः यत्र,तत् । **आगमं** शास्त्रम् ,शास्त्र-तुल्यां पुण्यां रचनाम् इत्यभिप्रायः । **गान्धर्व-वेद-संवादि** गान्धर्व-वेद-तुल्यम् ,विषय-गौरवाद् गीत्यात्मकत्वात् च गान्धर्व-वेद-नामकोपवेदवत् संमानार्हम् इति भावः । **सरसं** रसान्वितम् । **योग-विरचित-वर्ण-रमणीयम्** योगेन योगावस्थायाम् समाधौ इति यावत्, विरचितैः विन्यस्तैः, वर्णैः अक्षरैः,रमणीयं ललितम् । **वीणा-तन्त्री-रसितानुविद्धम्** वीणायाः वल्लक्याः, तन्त्रीणां गुणानाम्, रसितेन (आघट्टन-जनितेन) नादेन, अनुविद्धम् अनुगतम् ।

अवलेप: great pride. **शौण्डीर्यम्** haughtiness. **पुरा** before. **निर्वेद**: disgust.
विज्ञानावलेपः संगीत-कला-विषयकस्य विशिष्टस्य ज्ञानस्य गर्वः । **शौण्डीर्य**-

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१. ०हत्थ० A. B. C.
२. ०दवस० A. B. C.
३. ०णीयकं० A. B. C.
४. यद्० A. B. C. In tika B suggests यम्.

विदूषकः—कुदो दाणिं णिव्वेदो ? ते हि अण्णोण्णवच्चलत्तणं
कुत इदानीं निर्वेदः ? तौ हि अन्योऽन्य-वत्सलत्वम्
आआरसारिच्चं काअपक्खपरिभूसिदं च वअणं पेक्खिअ—एव्वं
आकार-सादृश्यं काक-पक्ष-परिभूषितं च वदनं प्रेक्ष्य—एवं
रामलक्खणा महाराअदसरहे धरमाणे राअट्ठाणं अलंकरंता भवंति—
राम-लक्ष्मणौ महा-राज-दशरथे ध्रियमाणे राज-स्थानमलङ्कुर्वन्तावभूताम्—
त्ति तुह्माणं बालभावं महाराअं अ सुमरिअ बप्फपुण्णणअणेहिं
इति युवयोर्बाल-भावं महा-राजं च स्मृत्वा बाष्प-पूर्ण-नयनैः
सोविदल्लएहिं परिपुट्टा चिट्ठंति ।
सौविदल्लैः परिपृष्टौ तिष्ठतः ।

रामः—किमस्मच्छैशवानुकारिणी तयोराकृतिः ?

विदूषकः—अह इं ।
अथ किम् ।

रामः—वर्धते मे कुतूहलम्, तत्प्रवेशयाविलम्बितम् ।

विदूषकः—जं भवं आणवेदि । (इति निष्क्रान्तः)
यद् भवानाज्ञापयति ।

(ततः प्रविशतो विदूषकेणोपदिश्यमान-मार्गौ तापसौ कुश-लवौ)

विदूषकः—इदो इदो अंआ ।
इत इत आर्यौ ।

(परिक्रम्य)

कुशः—(अपवार्य) वत्स लव, इदानीं भगवतो वाल्मीके-

गर्भः शौण्डीरः मत्तः, तस्य भावः शौण्डीर्यम्, तद् गर्भे मध्ये यस्य सः मत्तता-पूर्णः इति भावः । **उपन्यासः** कथन-प्रकारः । **चिरावस्थान-निर्वेदेन** दीर्घ-कालं द्वारे अवस्थानेन जायमानेन दुःखेन ।

वत्सलत्वम् affection. **काक-पक्षः** a tuft of hair, side locks of hair on the temples of boys. **ध्रियमाण** alive. **सौविदल्लः** a chamberlain.

अन्योऽन्य-वत्सलत्वं परस्परां प्रीतिम् । **ध्रियमाणे** जीवति सति । **राज-स्थानम्** नृप-प्रासादम् । **बाष्प-पूर्ण-नयनैः** अश्रु-परिप्लुत-नेत्रैः । **सौविदल्लैः** कञ्चुकिभिः । **परिपृष्टौ** पृच्छ्यमानौ, अनुयुज्यमानौ ।

रादेशादम्बामभिवाद्य पार्थिव-भवनाभिमुखं प्रस्थिते मयि काक-पक्ष-ग्रहण-संज्ञया पर्ण-शालायां प्रवेश्य कीदृशेन रहस्येनाम्बया पृथक्-संविभक्तो भद्र-मुखः ?

लवः—न खलु कश्चित्संविभागः। किंतु तदानीं तापस-जन-संकीर्णमुटजाभ्यन्तरं प्रविश्य बाहूपपीडं तनूदरेण परिष्वज्य शिरसि चाऽऽघ्राय सीत्कार-लक्षित-स्मित-मधुरं साऽऽशङ्का शनैः शनैः कर्ण-पत्रं वर्धयन्ती स्व-मुखेन मन्मुखमपवार्य एवं संदिष्टवती—वत्स, युवाभ्यां स्वाभाविकमवलेपं परित्यज्य सत्कर्तव्यो महाराजः, कुशलं च परिप्रष्टव्यम्—इति ।

कुशः—युज्यते कुशल-प्रश्नः, प्रणामस्तु कथम् ?

लवः—न कथम् ?

कुशः—अप्रणन्तारः किलास्मद्वंश्याः ।

लवः—क एवमाह ?

कुशः—अम्बा ।

अभिवाद्य having saluted. **ग्रहणम्** catching; *here*, a touch. **संज्ञा** a hint. **रहस्यम्** a secret. **पृथक्संविभक्तः** charged separately.

अभिवाद्य नमस्कृत्य । **पार्थिव-भवनाभिमुखम्** राज-निवेशं प्रति । **काक-पक्ष-ग्रहण-संज्ञया** शिखण्डक-स्पर्श-संकेतेन । **पर्ण-शालायाम्** पर्णशाले, पत्र-निर्मिते उटजे । **रहस्येन** गुप्त-वार्तया । **पृथक्-संविभक्तः** कुशात् पृथग्भूतेन लवेन यत् कर्तव्यम्, तद् आदिष्टः ।

संकीर्ण full of. **तनु** slender, lean. **परिष्वज्य** having embraced. **आघ्राय** having smelt. **सीत्कारः** the hissing sound (of kissing). **कर्ण-पत्रम्** an ear-leaf. **वर्धयन्ती** cutting; tearing. **अपवार्य** having covered.

संविभागः पृथक्-कर्तव्यस्य उपदेशः । **तापस-जन-संकीर्णम्** तपो-धन-संकुलम् । **बाहूपपीडं** बाहुभ्याम् उपपीड्य । **तनूदरेण** कृशेन उदरेण । **परिष्वज्य** आलिङ्ग्य । **आघ्राय** गन्धं गृहीत्वा, शिङ्घित्वा । **सीत्कार-लक्षित-स्मित-मधुरम्** चुम्बन-ध्वनि-विशिष्टं यद् ईषद्धसनम्, तेन हृद्यं यथा भवति तथा । **साशङ्का** कुश-लवयोः अवलेप-विषयिकया शङ्कया आक्रान्ता । **कर्ण-पत्रं** श्रोत्र-भूषण-भूतं पर्णम् । **वर्धयन्ती** कर्तयन्ती । **अपवार्य** आच्छाद्य । **वंश्याः** वंशे भवाः ।

लवः—प्रणाममपि सैवोपदिष्टवती, न च गुरु-नियोगा विचार-महन्ति।

कुशः—साधयामस्तावत्, अग्रतस्तत्र यत्कालोचितमनुष्ठास्यावः।

(परिक्रामतः)

विदूषकः—इदो इदो अंआ।

इत इत आर्यौ।

रामः—(विलोक्य) नूनं तदेवैतद् दारक-द्वयं कौशिकेनोपदिश्य-मान-मार्गमित एवाभिवर्तते। कथम[1]स्मायितोऽस्मि ? किं नु खल्वेतत् !

न चैतदभिजानामि नाऽऽकूतमपि किंचन।
तथाऽप्यापात-मात्रेण चक्षुरुद्बाष्पतां गतम् ॥ ९ ॥

अथवा किमत्राऽऽश्चर्यम्—

आपात-मात्रेण कयाऽपि युक्त्या
संबन्धिनः संनमयन्ति चेतः।

गुरु-नियोगाः ज्येष्ठानाम् आज्ञाः। साधयामः गच्छामः।

अभिवर्तते is coming. अस्मायित made devoid of the feeling of self-importance.

अभिवर्तते आगच्छति, प्रत्यासीदति। अस्मायितः स्मयम् अवलेपं कारितः स्मायितः, न स्मायितः अ-स्मायितः, स्मयाऽऽवेश-विवर्जिततां नीतः इति भावः।

आकूतम् intention. आपातः first contact. उद्बाष्पता a state of being with tears.

एतत् अग्रतः दृश्यमानं दारक-द्वयम्, न च अभिजानामि यद्यपि न परिचिनोमि, (एतयोः) आकूतम् अभिप्रायम्, अपि किञ्चन किंचिद्, अल्प-मात्रम् अपि इति भावः, न (अभिजानामि)। तथाऽपि तर्ह्यपि, चक्षुः मम नयनम्, आपात-मात्रेण आपातः प्राथमिकः संपर्कः, आपातः एव आपात-मात्रम्, तेन। उद्बाष्पतां उद्गताश्रु-भावम्, गतं प्राप्तम् ॥९॥

युक्तिः device, method. संनमयन्ति bend. विमृश्य having considered. श्च्योतति oozes, melts. चन्द्र-कान्तः moonstone.

संबन्धिनः बान्धवाः, कया अपि अ-विज्ञातया, युक्त्या प्रकारेण,

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१. ०थमास्मा० C.

विमृश्य किं दोष-गुणानभिज्ञ-
श्चन्द्रोदये श्च्योतति चन्द्र-कान्तः ॥ १० ॥

निर्वर्णयामि तावत्किमाकारावेताविति । कथं द्रष्टुमपि न प्रभवामि । यथा यथा कुमारावेतौ निर्वर्णयामि तथा तथा हृदयमप्यनेननुभूत-पूर्वेण साध्वस-प्रहर्ष-शोकानुक्रोश-संभेद-चित्रेणावस्था-विशेषेणाऽऽक्रम्यमाणं मूर्च्छयेव तिरोधीयते । (मूर्च्छामभिनीय) बाष्प-पातश्च कथम् ! प्रशान्त इव मे हृदय-स्तम्भः बाष्प-पातेन । स्वस्थी-भूतोऽस्मि संवृत्तः । एतद्व्यपनीत-बाष्प-व्यवधानेन चक्षुषा पुनरवलोकयामि । (निर्वर्ण्य ।) गम्भीरोदारः संनिवेशः । प्रशान्त-मनोहरा वेष-रचना । विनयोदयोदात्तमभिक्रान्तम् । सुव्यक्तमनेन युगलेन कुलीनेन भवितव्यम् ।

आपात-मात्रेण प्रथम-संनिकर्षेण एव, **चेत**.स्वान्तम् , **संनमयन्ति** आवर्जयन्ति। **किम् , दोष-गुणानभिज्ञः** अचेतनत्वाद् गुण-दोषयोः अज्ञाता, **चन्द्र-कान्तः** शशि-मणिः, **चन्द्रोदये** शीत-रश्मौ उदिते सति, अथवा चन्द्रोदय-काले, **विमृश्य** कमपि विचारं विधाय, विचार-पुरस्सरम् इति भावः, **श्च्योतति** द्रवति । उदिते चन्द्रमसि शशि-मणि-क्षरणं नैसर्गिकम् एव इति भावः ॥१०॥

साध्वसम् fear. **प्रहर्षः** joy. **अनुक्रोशः** mercy. **संभेदः** blending; admixture. **चित्र** diversified. **तिरोधीयते** is overpowered (*lit.*, concealed). **स्तम्भः** benumbing. **व्यवधानम्** an object intervening; a screen. **संनिवेशः** form, figure. **अभिक्रान्तम्** deportment; carriage.

किमाकारौ कीदृगाकार-विशिष्टौ । **साध्वस-प्रहर्ष-शोकानुक्रोश-संभेद-चित्रेण** साध्वसं भयं च, प्रहर्षः समधिकाऽऽनन्दः च, शोकः दुःखं च, अनुक्रोशः करुणा च, एतेषां संभेदः संगमः, तेन चित्रेण नानाऽऽकारेण । **आक्रम्यमाणम्** आच्छाद्यमानम् । **तिरोधीयते** आच्छाद्यते परिभूयते इत्यर्थ, **हृदय-स्तम्भः** चेतसः जडी-भावः । **व्यपनीत-बाष्प-व्यवधानेन** व्यपनीतं दूरी-कृतम् ,बाष्पाणाम् अश्रूणाम् ,व्यवधानम् आवरणं यस्य,तेन । **संनिवेशः** आकारः, मूर्तिः । **विनयोदयोदात्तम्** शालीनतायाः प्रादुर्भावेन उत्कृष्टम् । **अभिक्रान्तम्** गमन-प्रकारः, चेष्टाः ।

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१. **अथवा किमत्राश्चर्यम्** (p. 117, l. 11)........**चन्द्रकान्तः** is perhaps an interpolation. (Dr. Woolner).

२. **अपि** seems unnecessary.

विदूषकः—एसो अत्तभवं राआ, उपसप्पदु अंआ जहाहिप्पाअं।
एषोऽत्रभवान् राजा, उपसर्पतामार्यौ यथाऽभिप्रायम्।

कुशः—वत्स लव, अपि जानासि त्वं सम्प्रत्येव प्रणाम-संबन्धेन यथा मया कथितम् ?

लवः—अथ सम्प्रति किम् ?

कुशः—यथा यथैनं पार्थिवं प्रत्यासीदामि तथा तथा हृदयोत्कम्पकारिणा साध्वसेन न प्रभवामि स्वाङ्गानाम् ! परित्यक्तोऽस्मि कस्मात् तुल्यावलेपेन ! न शक्नोमि चास्य पुरस्तादनवनतमुत्तमाङ्गमुद्वोढुम् ! किं बहुना, एष प्रणतोऽस्मि।

लवः—कथमार्योप्यहमिव परमवशत्वमापादितः ! (उभौ प्रणमतः)

रामः—न खलु भवद्भ्यां मर्यादा-लङ्घनमनुष्ठेयम्। कथं प्रणतावेव ? कष्टं ब्रह्म-शिरसा नतोऽस्मि ! (विषादं नाटयति)।

विदूषकः—भो तुवं किं विसण्णो ? एदेहिं पउत्तो पणामो ण पडिगहीदो। एत्थ ण तुमं परिहीयसि।
भो त्वं किं विषण्णः ? एताभ्यां प्रयुक्तः प्रणामो न प्रतिगृहीतः। अत्र न त्वं परिहीयसे।

रामः—सम्यगुपलक्षितं कौशिकेन। आर्यावति-दाक्षिण्य-पेशलौ, श्रूयताम्—

प्रणाम-संबन्धेन about salutation. **प्रत्यासीदामि** I approach. **उत्तमाङ्गम्** head. **विषण्ण** dejected. **प्रतिगृहीत** acknowledged. **पेशल** 1. graceful, 2. expert.

उपसर्पताम् प्रत्यासीदताम्। **प्रणाम-संबन्धेन** नृपति-नमस्कारम् उद्दिश्य। **तुल्यावलेपेन** 'तुल्योऽयं मम क्षत्रियत्वात्, शौर्यात् च' इति अवलेपः गर्वः,तेन। **उत्तमाङ्गम्** शिरः। **अनवनतम् उद्वोढुम्** उन्नतं (स-गर्वम् इति भावः) धारयितुम्। **मर्यादा-लङ्घनम्** आचार-सीमाऽतिक्रमणम्। **विषण्णः** दुःखितः। **प्रतिगृहीतः** स्वी-कृतः। **परिहीयसे** हीनः भवसि। प्रणाम-प्रतिग्रहो न त्वयि किमपि लाघवम् आपादयिष्यति इति भावः।

उपलक्षितं दृष्टम्, तर्कितम्, समीचीनम् अस्य दर्शनम् इति भावः। **अति-दाक्षिण्य-पेशलौ** अतिमात्रं यद् दाक्षिण्यम् आचार-चातुरी,तया पेशलौ हृदयं-गमौ, अथवा अति-दाक्षिण्ये समधिके आचारानुष्ठाने, पेशलौ चतुरौ।

अयं भवद्भ्यामति-संभ्रमेण मयि प्रयुक्तः शिरसा प्रणामः ।
भवत्विदानीं मदनुज्ञयैव युष्मद्गुरूणां चरणोपहारः ॥११॥

विदूषकः—अप्पडिहदसासणो पिअवअस्सो—एस पणामस्स परिणामोत्ति ।
अ-प्रतिहत-शासनः प्रिय-वयस्यः—एष प्रणामस्य परिणामः—इति ।

कुशलवौ—(उत्थाय) अपि कुशलं महा-राजस्य ?

रामः—युष्मद्दर्शनात्कुशलमिव । भवतोः किं वयमत्र कुशल-प्रश्नस्य भाजनम्, न पुनरतिथि[1]-जनस्य समुचितस्य कण्ठ-ग्रहस्य ? (परिष्वज्य) अहो हृदय-ग्राही स्पर्शः ! (विचिन्त्य) अनभिज्ञोऽहं तनय-परिष्वङ्ग-सौख्यस्य यद्यपि, तां तुलामारोहे। स्थाने खलु परिक्रामन्ति तपो-वन-पराङ्मुखा गृह-मेधिनः । (आसनार्धमुपवेशयति)

संभ्रमः hurry. **अनुज्ञा** consent, wish. **उपहारः** a complimentary present.

भवद्भ्यां तापस-कुमाराभ्याम्, **अति-संभ्रमेण** अतिमात्र-त्वरया, **मयि** माम् उद्दिश्य, **प्रयुक्तः** विहितः, **अयं** साम्प्रतिकः, **शिरसा** मूर्ध्ना, **प्रणामः** नमस्कारः, **इदानीम्** अधुना, **मदनुज्ञया** मदीयया अनुमत्या, मम हृदयम् अनुरुध्य, **युष्मद्-गुरूणां** भवताम् आचार्य-पित्रादि-ज्येष्ठानाम्, **एव चरणोपहारः** पादयोः उपायनम्, **भवतु** स्यात् ॥ ११ ॥

अ-प्रतिहत unchecked, irresistible. **शासनम्** command. **परिणामः** transformation. **कण्ठ-ग्रहः** clasping round the neck. **परिष्वङ्गः** an embrace. **परिक्रामन्ति** constantly remain; continue. **पराङ्मुख** averse. **गृह-मेधी** a householder.

अ-प्रतिहत-शासनः अ-प्रतिहतम् अस्खलितम्, शासनम् आज्ञा यस्य, सः। **परिणामः** दुग्धस्य दधि-रूप-परिवृत्ति-सदृशी अवस्थान्तर-प्राप्तिः, सा च राम-चरणे विहितस्य प्रणामस्य गुरु-चरण-रूपम् अधिकरणान्तरं प्रति गमनम् ।

'न पुनरातिथि' इति—अतिथि-जनस्य (कर्तृ-भूतस्य) समुचितः योग्यः यः कण्ठ-कर्मकः ग्रहः आश्लेषः, तस्य । **अतिथि-जनस्य समुचितस्य कण्ठ-ग्रहस्य भाजनं** (पात्रं) **पुनः वयं न स्मः किम्** ?—इति रामस्य प्रश्नः । **परिक्रामन्ति** सततं तिष्ठन्ति । **तपो-वन-पराङ्मुखाः** वानप्रस्थ्याऽऽश्रम-विमुखाः । **गृह-मेधिनः** गृहैः दारैः सह, मेधन्ते संगच्छन्ते इति, गृहस्थाः ।

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१. ०थिभाज० A. B. C.

उभौ—राजाऽऽसनं खल्वेतत्, न युक्तमध्यासितुम् ।

रामः—स-व्यवधानं न चारित्र-लोपाय, तस्मादङ्क-व्यवहितमध्यास्यतां सिंहाऽऽसनम् । (अङ्कमुपवेशयति ।)

उभौ—(अनिच्छां नाटयतः) राजन्, अलमति-दाक्षिण्येन ।

रामः—अलमति-शालीनतया ।

भवति शिशु-जनो वयोऽनुरोधाद्
गुण-महतामपि लालनीय एव ।
व्रजति हिम-करोऽपि बाल-भावात्
पशुपति-मस्तक-केतकच्छदत्वम् ॥१२॥

(साश्रुरवलोकयन् पुनः परिष्वजते । विदूषकमवलोक्य)

अपि स्मरति भवान्—निर्वासितायाः सीतायाः कियन्तः संवत्सराः अतिक्रान्ताः—इति ?

विदूषकः—(विचिन्त्य) सुमरामि मंदभाओ। (हस्ताङ्गुलि-प्रमाण-
स्मरामि मन्द-भाग्यः ।

अध्यास्यताम् may be occupied.

शालीनता modesty.

अध्यासितुम् उपवेष्टुम् । **स-व्यवधानम्** अन्तराल-वर्ति-वस्त्वन्तर-विशिष्टम् ('अध्यासनम्' इति शेषः) । **अति-दाक्षिण्येन** अतीवोदात्त-रम्येण समुदाचारेण । **अति-शालीनतया** अति-विनयेन ।

वयः age. **अनुरोधः** a consideration of, a regard for. **लालनीय** deserving fondling. **हिम-करः** the moon. **पशु-पतिः** Śiva. **छदः** a leaf.

शिशु-जनः बालाः, **वयोऽनुरोधात्** (शैशव-रूप-) अवस्थायाः विचारात्, तेषां शैशवम् अपेक्ष्य इति भावः, **गुण-महताम्** गुणैः ज्येष्ठानाम्, **अपि**, न तु केवलं वयो-ज्येष्ठानाम् एव इति भावः, **लालनीयः** वात्सल्य-प्रदर्शन-भाजनम्, **एव**, न तु अन्यथा उपचरणीयः इति भावः, **भवति** । **हिम-करः** शीतांशुः, चन्द्रः, **अपि**, **बाल-भावात्** शैशवावस्था-रूप-हेतोः, **पशुपति-मस्तक-केतक-च्छदत्वम्** पशूनां पतिः पशु-पतिः शिवः, तस्य ललाटे यत् केतकं केतकी-पुष्पम्, तस्य छदः पर्णम्, तस्य भावः, तत् तत्तुल्यताम्, **व्रजति** गच्छति॥१२॥

संवत्सरः a year.

परिष्वजते आलिङ्गति । **अतिक्रान्ताः** अतीताः ।

संख्यां विगणय्य उपरिष्टात्[1] पदाङ्गुलि-त्रयमपि निर्दिश्य) किं बहुणा
किं बहुना
गणिदेण, सव्वहा अज्ज दसमो संवच्चरो देवीए सीदाए सहत्थेण
गणितेन, सर्वथा ऽद्य दशमः संवत्सरो देव्याः सीतायाः स्व-हस्तेन
परिप्पेसिदाए।
परिप्रेषितायाः।

रामः—(कुमारौ निर्वर्ण्य) यदि स्वस्तिना गर्भमपि निर्वर्तयेत्, यदि (च ध्रियेत)[2] कश्चिद्, अवगाहेत तदपत्यमियता कालेनेदृशीमवस्थाम्।

विदूषकः—हंत! तंभिदो म्हि मंदभाओ एदाए अण्णादविप्पउत्त-
हन्त! स्तम्भितोऽस्मि मन्द-भाग्य एतया अ-ज्ञात-विप्रयुक्त-
तणअसंकहाए। (रोदिति[3])
तनय-संकथया।

रामः—अहमप्येतौ तापस-कुमारावलोकयन्नसह्य-वेदनामवस्थामवतीर्णोऽस्मि।

यां यामवस्थामवगाहमान-
मुत्प्रेक्षते स्वं तनयं प्रवासी।
विलोक्य तां तां च गतं कुमार
जातानुकम्पो द्रवतामुपैति॥१३॥
(परिष्वज्य रोदिति)

स्वस्तिना safely. **अपत्यम्** progeny. **विप्रयुक्त** separated. **संकथा** a talk.

स्वस्तिना कुशलेन। **निर्वर्तयेत्** विमुञ्चेत्। **तदपत्यम्** सीता-संततिः। **अवगाहेत** प्रविशेत्, प्राप्नुयात्। **स्तम्भितः** स्तब्धतां गतः, जडी-भूतः। **अज्ञात-विप्रयुक्त-तनय-संकथया** अज्ञातः सन् विप्रयुक्तः पृथग्भूतः यः तनयः पुत्रः, तस्य संकथा तद्विषयकः संलापः, तया।

अवतीर्णः प्रविष्टः, प्राप्तः।

अवगाहमान attaining; *here*, having attained. **उत्प्रेक्षते** thinks, guesses. **तनयः** son. **प्रवासी** one abroad. **जातानुकम्पः** full of feelings

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१. ०रिष्टान् A; ०रिष्ठात् B.

२. च ध्रियेत added by us. B and C suggest to omit यदि कश्चिद्.

३. A and C read it with chaya. B omits it.

विदूषकः—(स-संभ्रमम्) अविह[2] मुंच, सप्प[3], मुंच,जीवदु तवस्सि-
अविधा मुञ्च, सर्प, मुञ्च, जीवतु तपस्वि-
तणओ, ओदरदु सिंहासणादो ।
तनयः, अवतरतु सिंहाऽऽसनतः ।

रामः—(स-संभ्रमं कुमारौ मुञ्चन्) वयस्य, किमेतत् ?

विदूषकः—सुदं मए साकेदणिवासिणं चिरजीविआणं मुहादो—
श्रुतं मया साकेत-निवासिनां चिर-जीवितानां मुखात्[4]—
जो किल अराहवो इमं सिंहासणं अदिरोहदि तस्स मुद्धा सदहा सदहा
यः किल अराघवः इमं सिंहासनमधिरोहति तस्य मूर्द्धा शतधा शतधा
विदलदित्ति ।
विदलति[5]—इति ।

रामः—(साऽऽवेगम्) अवतीर्यतां शीघ्रम् ।

(उभाववतीर्य भूमावुपविशतः[6])

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of pity; compassionate. द्रवताम् उपैति melts.

* प्रवासी देशान्तरं गतः जनः, स्वं निजम्, तनयं पुत्रम्, यां याम् (अपि), दशाम् अवस्थाम्, अवगाहमानं प्रविशन्तम्, प्राप्तम् इति भावः, उत्प्रेक्षते उत्पश्यति, कल्पना-बलात् प्रत्यक्षी-करोति, तां तां च एव, गतं प्राप्तम्, कुमारम् (अपरं) बालम्, विलोक्य दृष्ट्वा, जातानुकम्पः प्रादुर्भूत-दयः,आविर्भूत-वात्सल्यः इति भावः (सन्),द्रवतां हृदयाऽऽर्द्रताम्, उपैति प्राप्नोति ॥ १३ ॥

अविधा help, danger. साकेतम् Ayodhyá. शतधा शतधा in hundreds of pieces. विदलति breaks asunder.

स-संभ्रमम् भय-त्वराऽन्वितम्। अविधा अत्याहितम्। सर्प अपसर। साकेत-निवासिनाम् अयोध्या-वास्तव्यानाम् । चिर-जीवितानाम् वृद्धानाम् । शतधा शतधा विदलति अनेक-शत-खण्डेषु विदीर्यते ।

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१. सप्पं A. B. C.

२. omitted in A. C reads अयि ! भो !

३. सर्पः A. B.

४. मुखतः A. B. C.

५. ०लेत् A. B. C.

६. शतः A. शतम् C.

रामः—अपि स्वस्थौ भवन्तौ ? मूर्ध्नो वा न कश्चिद्विकारः[1] ?

उभौ—भोः, स्वस्थावेवाऽऽवाम् । न कश्चिन्मूर्ध्नो[2] विकारः ।

विदूषकः—अहो अच्चरिअं ! अच्चरिअं ! एवं णाम अवरिक्खद
अहो आश्चर्यम् ! आश्चर्यम् ! एवं नाम अ-परिक्षत-

पइदित्थसरीरा चिट्ठंति ।
प्रकृतिस्थ-शरीरौ तिष्ठतः ।

रामः—किमत्राऽऽश्चर्यम् । (कुमारौ निर्दिश्य[3]) स्वस्त्ययन-परिगृहीतानि तपश्शरीराणि । पश्य—

अपि नाम शरा मोघास्तपस्संनद्ध-मूर्तिषु ।
वासवस्यापि सुव्यक्तं कुण्ठाः कुलिश-कोटयः ॥१४॥

(कुमारावुद्दिश्य)

किं भवद्भ्यामव्यवहिता भूमिरध्यास्यते ?

स्वस्थ healthy. **अ-परिक्षत** uninjured. **स्वस्त्ययनम्** the recitation of Vedic hymns calculated to bring about welfare. **परिगृहीत** favoured (*i. e*, protected).

स्वस्थौ प्रकृतिस्थौ । **अ-परिक्षत-प्रकृतिस्थ-शरीरौ** विकारम् अप्राप्तं स्वस्थं च वपुः ययोः, तौ । **स्वस्त्ययन-परिगृहीतानि** वैदिक-स्वस्ति-वाचनेन अनुगृहीतानि । **तपश्शरीराणि** ऋत सत्य-श्रुताऽऽदि-प्रवृत्त-पुरुषाणां देहाः ।

मोघ futile. **संनद्ध** armoured. **वासवः** Indra. **सुव्यक्तम्** evidently; surely. **कुण्ठ** blunt. **कुलिशः-शम्** thunderbolt. **कोटिः** an extremity.

तपः-संनद्ध-मूर्तिषु ऋताऽऽदि-रूप-तपसा संनद्धा वर्मिता, मूर्तिः शरीरं येषां तेषु, **शराः** बाणाः, **अपि**, **मोघाः** निष्फलाः, **नाम** नूनम्; **वासवस्य** इन्द्रस्य, **अपि**, **कुलिश-कोटयः** कुलिशस्य वज्रस्य, कोटयः तीक्ष्णाः धाराः, अश्रयः, **सुव्यक्तं** स्फुटम् एव, **कुण्ठिताः** तीक्ष्णता-रहिताः, निष्फलाः इति भावः ॥१४॥

अव्यवहित uncovered: *here*, bare. **भूमिः** ground; floor.

अव्यवहिता आसन-रूपेण आवरकेणहीना इत्यर्थः । **अध्यास्यते** अधिष्ठीयते, उपविश्यते ।

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१. किंचिद्वि A. B. C.

२. किंचिन्मू A. B. C.

३. निर्द्दिश्य A. C.

उभौ—महाराज, प्रथम-परिणीतोऽयमर्थः[1] ।

रामः—तथा नाम ।

विदूषकः—भो राअ, अदिही खु एदे, ता करिदु संकहाहिं[2]
भो राजन्, अतिथी खल्वेतौ, तत् करोतु संकथाभिः
आहिहेअं ।
आतिथेयम्[3] ।

रामः—एष भवतोः सौन्दर्यावलोकन-जनितेन कौतूहलेन प्रतार्य-माणः पृच्छामि—कतमो वर्ण आश्रमो वा भवतोर्जन्म-दीक्षाभ्या-मलं-क्रियते ?

(कुशः संज्ञया लवमादिशति)

लवः—द्वितीयो वर्णः प्रथम आश्रमः ।

रामः—नैतावग्र-जन्मानौ । तदल्पोपरोधैः[4] प्रणाम-प्रयोगो न्यूना-ऽऽसन-परिग्रहश्च । अथ क्षत्रिय-कुल-पितामहयोः सूर्या-चन्द्रमसोः को वा भवतोर्वंशस्य कर्ता ?

लवः—भगवान् सहस्र-दीधितिः ।

परिणीत: decided. **आतिथेयम्** entertainment. **दीक्षा** initiation. **उपरोधः** breach (of manners). **सहस्र-दीधिति**: the sun.

प्रथम-परिणीतः पूर्वतः एव निर्णीतः, प्राग् एव निश्चितः, प्रतीहार-भूमौ एव निर्धारितः इति भावः । **संकथाभिः** प्रेमालापैः । **आतिथेयम्** अतिथिषु साधु (कर्म), (अतिथि-) सत्कारः । **प्रतार्यमाणः** वञ्च्यमानः, वशी-कृतः इत्यर्थः । '**कतमो वर्णः**' इत्यादि—कतमस्मिन् वर्णे भवतोः जन्म जातम्, कतमस्मिन् च आश्रमे भवन्तौ दीक्षितौ, गृहीत-व्रतौ इति भावः । **अग्र-जन्मानौ** ब्राह्मणौ । **तत्** तस्मात् कारणात्, तथा सति इत्यर्थः । **अल्पोपरोधः** न अतीव-शिष्टाचारातिक्रम-युक्तः । **सूर्या-चन्द्रमसोः** सूर्यः च चन्द्रमाः च सूर्या-चन्द्रमसौ, तयोः । **सहस्र-दीधितिः** सूर्यः ।

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१. ॰रिणी (ण) तो॰ A. B. C.

२ ॰ हाहि C.

३. ॰तिथेयम् (थ्यम्) A. B. C.

४. ॰ल्पोऽपराधः A. C. ल्पापराधः B.

रामः—कथमस्मत्समानाभिजनौ संवृत्तौ !

विदूषकः—किं दोण्णं वि एक्कं एव्व पडिवअणं ?

किं द्वयोरप्येकम् एव प्रतिवचनम् ?

रामः—कच्चिदस्ति युवयोर्मिथो यौनः सम्बन्धः ?

लवः—भ्रातरावावां सोदर्यौ[1]।

रामः—संवादी संनिवेशः। वयसस्तु न किंचिदन्तरम् ?

लवः—आवां यमलौ।

रामः—सम्प्रति युज्यते। को भवतोर्ज्यायान् ? किं नामधेयम् ?

लवः—(अञ्जलिना निर्दिश्य) आर्यस्य पाद-पूजनायां लव इत्यात्मानं श्रावयामि, आर्योऽपि गुरु-चरण-वन्दनायां—(अ-प्रतिपत्तिं नाटयति)

कुशः—अहमपि कुश इत्यात्मानं श्रावयामि।

रामः—अहो उदात्त-रम्यः समुदाचारः !

विदूषकः—जाणिदं णामहेअं। को जेट्ठोत्ति ण दिण्णं पडिवअणं।

ज्ञातं नामधेयम्। को ज्येष्ठ इति न दत्तं प्रतिवचनम्।

रामः—नन्वञ्जलि-निर्देशाद्-नाम-ग्रहणाच्च दत्तमेव प्रतिवचनम्—कुशो ज्यायान्—इति।

विदूषकः—साहु ! जाणिदं संपदं।

साधु ! ज्ञातं साम्प्रतम्।

अभिजनः race. **कच्चित्** I hope, I think. **सोदर्यः** a real brother. **संवादिन्** resembling. **संनिवेशः** form. **यमलौ** twins. **ज्यायस्** elder. **अञ्जलिः** a fold of hands. **अ-प्रतिपत्तिः** inability to judge.

अस्मत्समानाभिजनौ अस्माकं समानः तुल्यः,अभिजनः वंशः ययोः तौ। **संवृत्तौ** जातौ,विज्ञातौ इत्यर्थः। **कच्चित्** मम आशंसा यत्। **सोदर्यौ** समाने उदरे शयितौ,सगर्भ्यौ। **संवादी** समानः। **अन्तरं** भेदः। **यमलौ** यमजौ। **नामधेयं** नाम। **आर्यस्य** ज्येष्ठस्य भ्रातुः। **पाद-पूजनायाम्** अभिवादनकाले इत्यर्थः। **अ-प्रतिपत्तिं** किं-कर्तव्य-विमूढताम्,(ज्येष्ठस्य नाम-निर्देशे) अभ्युपायावधारणाक्षमताम इति भावः। **उदात्त-रम्यः** उत्कृष्टः अतः एव मनो-हरः। **अञ्जलि-निर्देशात्** अञ्जलिना संकेतात्।

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१. सैाद० A. C.

रामः—किं-नामधेयो भवतोर्गुरुः ?

लवः—ननु भगवान्वाल्मीकिः ।

रामः—केन संबन्धेन ?

लवः—उपनयनोपदेशेन ।

रामः—अहमत्र-भवतोः शरीरस्य धातारं पितरं वेदितुमिच्छामि ।

लवः—नहि जानाम्यस्य नामधेयम् , न कश्चिदस्मिंस्तपो-वने तस्य नाम व्यवहरति ।

रामः—अहो माहात्म्यम् ।

कुशः—जानाम्यस्य नामधेयम् ।

रामः—कथ्यताम् ।

कुशः—निरनुक्रोशो नाम ।

रामः—(विदूषकमवलोक्य) अपूर्वं खलु नामधेयम् !

विदूषकः—(विचिन्त्य) एव्वं दाव पुच्छिस्सं । णिरणुक्कोसोत्ति को एव्वं भणादि ।

एवं तावत् पृच्छामि । निरनुक्रोशः—इति क एवं भणति ?

कुशः—अम्बा ।

विदूषकः—किं कुविदा एव्वं भणादि, आदु पइदित्था ?

किं कुपिता एवं भणति, उत प्रकृतिस्था ?

उपनयनम् investing with the sacred thread. **धातृ** progenitor. **माहात्म्यम्** greatness ; dignity. **निरनुक्रोशः** uncompassionate, ruthless.

उपनयनोपदेशेन यज्ञोपवीत-प्रदान-काल-कृत-मन्त्रोपदेशात् । **धातारं** कर्तारम् ।

अहो माहात्म्यम्—अहो माहात्म्यं महत्ता (**भवतोः पितुः**)। सर्वेषाम् आश्रम-वासिनां तादृशः तस्मिन् आदरातिशयः यद् न कः अपि तस्य नाम गृह्णाति—इति भावः ।

निरनुक्रोशः दया-शून्यः । **भणति** वदति । **प्रकृतिस्था** कोप-रहिता इति भावः ।

कुशः—यद्यावयोर्बाल-भाव-जनितं कंचिद्-विनयं पश्यति तदैव-मधिक्षिपति–निरनुक्रोशस्य पुत्रौ मा चापलम्–इति ।

विदूषकः—एदाणं जदि पिदुणो णिरणुक्कोसोत्ति णामहेअं, एदाणं
एतयोर्यदि पितुः 'निरनुक्रोशः' इति नामधेयम्, एतयोः
जणणी तेण अवमाणिदा णिव्वासिदा, तस्स अप्पवहंती एदिणा वअणेण
जननी तेनावमानिता निर्वासिता, तस्याप्रभवन्ती एतेन वचनेन
दारएं णिब्भच्छदि ।
दारकं निर्भर्त्सयति ।

रामः—सम्यगुपलक्षितं कौशिकेन। (निश्वस्य) धिङ्मामेवं-भूतम्। सा तपस्विनी मत्कृतेनापराधेन स्वापत्यमेवं मन्यु-गर्भैरक्षरैर्निर्भर्त्सयति (स-बाष्पमवलोकयति) अपि संनिहितस्तत्र-भवान् निरनुक्रोशो युष्मदाश्रमे ?

लवः—न संनिहितः ।

रामः—(स-संभ्रमम्) श्रूयते ?

(लवः कुशमवलोकयति)

कुशः—न तस्य पादावस्माकं नमस्कृत-पूर्वौ । अम्बायाः पुनरेक-वेणी-संसूचितानि तस्योच्छ्वसितानि[2] ।

रामः—किं वा भवन्तौ तेनाऽऽघ्रातपूर्वौ ?

कुशः—तदपि नास्त्येव ।

रामः—अति-दीर्घ-प्रवासोऽयम्, दारुणश्च, यदियता कालेन नाम

अ-विनयम् immodesty; mischief. **अधिक्षिपति** scolds. **चापलम्** mischief. **मन्युः** resentment **संसूचित** suggested. **उच्छ्वसितम्** a breath. **उच्छ्वसितानि** *here,* life; the state of being alive.

अ-विनयं धाष्टर्यम्, चपलताम्। **अधिक्षिपति** भर्त्सयति। **अ-प्रभवन्ती** अ-समर्था सती। **मन्यु-गर्भैः** क्रोध-पूर्णैः। **नमस्कृत-पूर्वौ** पूर्वं नमस्कृतौ। 'अम्बायाः' इति। **तस्य** निरनुक्रोशस्य, **उच्छ्वसितानि** उच्छ्वासाः, प्राण-धारणम् इति भावः। मातुः एक-वेणी ज्ञापयति—जीवति निरनुक्रोशः—इति वाक्याशयः।

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१. किंचि॰ A. B. C.

२. च्छ्वासि॰ A. B. C.

परस्पर-लोचन-गोचरमपि नावतीर्णा यूयम् । (विदूषकमवलोक्य जनान्तिकम्) कुतूहलेनाऽऽविष्टो मातरमनयोर्नामतो वेदितुमिच्छामि । न युक्तं च मम स्त्री-गतमनुयोक्तुम् ,विशेषतस्तपो-वने। तत्कोऽत्राभ्युपायः ?

विदूषकः—(जनान्तिकम्)अप्पडिहद्वअणमहत्तणा हि बह्मणजादी,[1]
अ-प्रतिहत-वचन-महत्त्वा हि ब्राह्मण-जातिः,

अहं उण पुच्छिस्सं (प्रकाशम्) भो किण्णामहेआ तुह्माणं जणणी ?
अहं पुनः पृच्छामि भो किं-नामधेया युवयोः जननी ?

लवः—तस्या द्वे नामनी ।

विदूषकः—कहं विअ ?
कथमिव ?

लवः—तपो-वन-वासिनो 'देवी'—इति नामाऽऽह्वयन्ति,भगवान् वाल्मीकिः 'वधूः'—इति ।

रामः—कतमत्[2] क्षत्रिय-कुलं वाल्मीकि-मुनि-मुख-निर्गतेन वधू-शब्देन वर्धते ?

विदूषकः—वित्थिण्णं खत्तिअकुलं ति ण जाणीअदि कदमं खत्तिअ-कुलं ति ।
विस्तीर्णं क्षत्रिय-कुलमिति न ज्ञायते—कतमत्[2] क्षत्रिय-कुलम्—इति ।

रामः—अपि च, इतस्तावद् वयस्य, मुहूर्त-मात्रम् ।

विदूषकः—(उपसृत्य) आणवेदु भवं ।
आज्ञापयतु भवान् ।

रामः—अपि कुमारयोरनयोरस्माकं च सर्वाऽऽकार-संवादी कुटुम्ब-वृत्तान्तः ?

विदूषकः—कहं विअ ?
कथमिव ?

जनान्तिकम् aside. अनुयोक्तुम् to ask.

स्त्री-गतं स्त्री-संबद्धम् । अनुयोक्तुं प्रष्टुम् । अ-प्रतिहत-वचन-महत्त्वा अ-प्रतिहतं अ निरुद्धं, वचन-महत्त्वं शब्द-गौरवं यस्याः सा । सर्वाऽऽकार-संवादी सर्वथा-संवदन-शीलः ; सर्वाऽऽत्मना तुल्यः ।

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१. ब्रह्म० C. २. ०तमं A. B. C.

रामः—पश्य, एतयोः सीता-गर्भस्य च तुल्यः कालातिपातः, एतावपि क्षत्रियौ, सूर्यान्वयौ, अजात-प्रोषितौ च, निर्विकारौ राजाऽऽसनाऽऽरोहणे, पितरि चानयोर्दारुणत्व-सूचनो निरनुक्रोश-शब्दः, मातुश्च माहात्म्य-विभावनो देवी-शब्दः। सर्वथाऽहमनेन सादृश्य-बाहुल्येन पर्याकुलोऽस्मि मन्द-भाग्यः।

(वैक्लव्यं नाटयति)

विदूषकः—किं तव ईरिसो अहिप्पाओ सीदागब्भगदा एदे दारआ त्ति ?
किं तव ईदृशो ऽभिप्रायः, सीता-गर्भ-गतौ एतौ दारकाविति ?

रामः—मा मैवम्। कथं हन्त ! तपो-वन-वासिनि जने संबन्धमीदृशमध्यारोपयामि ? किं तु,

एतत्कुमार-युगलं वयसाऽन्वयेन
श्यामोन्नतेन वपुषा विपदाऽनया च।
तां मैथिली[1]-तनय-संभविनीमवस्था-
मादाय मामतितरां तरली-करोति ॥१५॥

कालातिपातः lapse of time. **प्रोषित** one that has left home. **माहात्म्य-विभावन** indicator of greatness. **पर्याकुलः** confused.

अजात-प्रोषितौ अ-जातौ अनुत्पन्नौ(=गर्भस्थौ) एव, प्रोषितौ त्यक्त-गृहौ। **माहात्म्य-विभावनः** गौरव-सूचकः।

अध्यारोपयामि I superimpose.

अध्यारोपयामि अध्यवस्यामि।

आदाय taking (into consideration). **तरली-करोति** makes uneasy.

तां निर्वासनात् प्राक् स्वयं दृष्टाम्, **मैथिली-तनय-संभविनीम् अवस्थां** सीतायाः पुत्रोत्पत्ति-संभावना-लक्षण-युक्तां दशाम्, **आदाय** गृहीत्वा, हृदये निधाय इत्यर्थः, **एतत्** पुरोऽवस्थितम्, **कुमार-युगलं** शिशु-द्वयम्, **वयसा** जन्मनः अतिक्रान्त-वर्ष-संख्यया, **अन्वयेन** वंशेन, **श्यामोन्नतेन** श्यामेन उच्छ्रितेन च, **वपुषा** शरीरेण, **अनया** इदानीं श्रुतया, **विपदा** अजात-प्रोषितत्व-रूपया विपत्त्या, **च, माम्** वक्तारं रामम्, **अतितराम्** अति-मात्रम्, **तरली-करोति** पर्याकुलयति, स-चिन्त विगत-धृतिकं च करोति ॥१५॥

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१ ०थिलीं तन० A. B. C.

(चिन्ता-शोकं नाटयति) (नेपथ्ये)

भो भोः,कोऽत्र संनिहितस्तत्र-भवतोरिक्ष्वाकु-कुल-कुमारयोः कुश-लवयोः?

उभौ—(आकर्ण्य) द्वावप्यावां संनिहितौ ।

(पुनर्नेपथ्ये)

किमियतीं वेलां नियोगं[1] प्रत्युदास्यते ?

वाल्मीकिना मुनि-वरेण महा-रथस्य
याऽसौ पुराण-पुरुषस्य कथा निबद्धा।
सा राघव-श्रुति-पथातिथितां च नेया
कालश्च मध्य-सवनस्य न लङ्घनीयः ॥१६॥

उभौ—राजन् उपाध्याय-दूतोऽस्मान् त्वरयति ।

रामः—मयाऽपि संभावनीय एव महाऽर्थ-संविधायी मुनि-नियोगः तथा हि,

चिन्ता-शोकम् चिन्ता-सहितं शोकम् ।

संनिहित: (is) present.

नियोगः command. **उदास्यते** indifference is being felt towards.

संनिहितः उपस्थितः । 'इक्ष्वाकु०' इति । कुमार-युगल मध्यात् इति भावः । **इयतीं वेलाम्** एतावन्त कालम् अभिव्याप्य। **नियोगं प्रति** नियोगः निदेशः, आज्ञा, तम् उद्दिश्य । **उदास्यते** औदासीन्यम् आश्रीयते ।

पुराण-पुरुष: Viṣṇu. **निबद्ध** composed. **अतिथि:** a guest. **लङ्घनीय** worth being transgressed.

मुनि-वरेण ऋषि-पुङ्गवेन, **वाल्मीकिना**, **महा-रथस्य** शूराणां शूरस्य **पुराण-पुरुषस्य** विष्णोः,**या**,**असौ** सा अति-प्रसिद्धा, **कथा** वृत्तान्तः, **निबद्धा** ग्रन्थ रूपेण निर्मिता, **सा** पूर्वोक्ता कथा, **राघव-श्रुति-पथातिथितां** राघवस्य रामस्य, श्रुति-पथस्य श्रवण-मार्गस्य, अतिथितां प्राघुणिक-भावम् ,**च**, **नेया** प्रापणीया,**मध्य-सवनस्य** मध्याह्न-स्नान-संध्ययोः,माध्याह्निक-क्रिया-कलापस्य इति भावः, **कालः** वेला, **च**, **न** न एव, **लङ्घनीयः** अतिक्रमणीयः ॥१६॥

त्वरयति hurries.

महाऽर्थ-संविधायिन् one accomplishing great objects.

संभावनीयःमानयितव्यः । **महाऽर्थ-संविधायी** महताम् अतीव-गुरूणाम् अर्थानां प्रयोजनानां,कार्याणाम् इति अर्थः,संविधायी संविधान-शीलः,साधकः, महा-प्रयोजन-निष्पादकः इत्यर्थः, अथवा महतः अर्थान् संविधास्यति इति ।

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1. ०योग: A. B. C.

भवन्तौ गायन्तौ कविरपि पुराणो व्रत-निधिर्
गिरां संदर्भोऽयं प्रथममवतीर्णो वसुमतीम् ।
कथा चेयं श्लाघ्या सरसि-रुह-नाभस्य नियतं
पुनाति श्रोतारं रमयति च सोऽयं परिकरः ॥१७॥

(विदूषकमुद्दिश्य)[1] वयस्य, अपूर्वोऽयं मानवानां सरस्वत्यवतारः, तदहं सुहृज्जन-साधारणं श्रोतुमिच्छामि। संनिधीयन्तां सभा-सदः । प्रेष्यतामस्मदन्तिकं सौमित्रिः । अहमप्येतयोश्चिराऽऽसन-परिखेदं पाद-विहरणेनापहरामि[2] ।

(इति निष्क्रान्ताः सर्वे)

पञ्चमोऽङ्कः

व्रत-निधिः a repository of sacred vows; a sage. **संदर्भः** a texture. **अवतीर्ण** come down; descended. **श्लाघ्या** commendable. **सरसि-रुह नाभः** Viṣṇu. **नियतम्** doubtlessly. **पुनाति** sanctifies. **रमयति** gratifies. **परिकरः** combination.

(अस्याः कथायाः) **भवन्तौ** कुश-लवौ, **गायन्तौ** गायकौ (स्थितौ) । **कविः** रचयिता, **अपि** च, **पुराणः व्रत-निधिः** अति-प्रवृद्धः तपो-धनः, वाल्मीकिः इत्यभिप्रायः (**अस्ति**) । **अयं** प्रस्तोष्यमाणः, **गिरां** वाचाम्, **संदर्भः** रचना, **वसुमतीं** पृथ्वीम्, **प्रथमं** प्रथमतया, **अवतीर्णः** स्वीकृतावतरः । **इयं** एषा च, **सरसि-रुह-नाभस्य** पद्म-नाभस्य विष्णोः, **कथा** वृत्तान्तः, **श्लाघ्या** स्तुत्या (**वर्तते**) । **सः** अति-विलक्षणः, **अयम्** एषः, **परिकरः** सामग्री-समुदायः, **नियतं** ध्रुवम् एव, **श्रोतारं** शृण्वन्तं जनम्, सभ्यान् इति भावः, **पुनाति** पवित्रयति, **रमयति** प्रीणयति, **च** ॥१७॥

साधारणम् in community with; togethet with. **संनिधीयन्ताम्** let......be present. **पाद-विहरणम्** walking.

सरस्वत्यवतारः स्वर्लोक-स्थायाः भारती-देव्याः भूमौ अवतरणम् । **सुहृज्जन-साधारणं** बान्धवाऽऽदिभिः सह । **संनिधीयन्तां** संनिहिताः भवन्तु । **सभा-सदः** राज-सभा-सभ्याः । **पाद-विहरणेन** पादाभ्यां भ्रमणेन, चङ्क्रमणेन इत्याशयः ।

इति पञ्चमाङ्क-टिप्पनम्

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१. The stage direction is added by us.

२. ॰णेनोप॰ A. C. but C adopts correct reading in tika.

अथ षष्ठोऽङ्कः

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—संपादित-कौशिक-मुख-संक्रान्त-पार्थिवाऽऽज्ञोऽहमत्र[1] स्थितं स्वामिनमवलोकयामि । (विलोक्य) एष प्राप्त एव स्वामी—

महा-शीलैस्त्रिभिः सार्धमित एवाभिवर्तते ।
परिष्कृतस्त्रिभिर्वेदैरश्व-मेध इवाध्वरः ॥ १ ॥

(ततः प्रविशति कुश-लवाभ्यामनुगम्यमानो रामो लक्ष्मणश्च)

(सर्वे परिक्रामन्ति)

कञ्चुकी—(उपसृत्य) जयत्वार्यः । एतत् सज्जमास्थान-मण्डपम्[2], एतदासनं च । (सर्वे[3] उपविशन्ति) ।

कञ्चुकी—इतस्तावदवलोकयतु देवः। एते राघवाः पौर-जानपदाश्च देवं संभावयन्ति ।

रामः—(दृष्ट्वा) किमिदमपरमस्मदन्तिकाद् यवनिकया तिरोधीयते ?

कञ्चुकी a chamberlain. **संक्रान्त** transferred; passed.

संपादित-कौशिक-मुख-संक्रान्त-पार्थिवाऽऽज्ञः संपादिता कृता पालिता, कौशिकस्य कुशिक-गोत्रोत्पन्नस्य विदूषकस्य, मुखेन आस्य-द्वारा, संक्रान्ता आगता प्राप्ता, पर्थिवस्य राज्ञः रामस्य, आज्ञा निदेशः येन, सः । कौशिक-मुखेन प्राप्ता या राजाऽऽज्ञा, सा अनुष्ठिता येन, तादृशः । **अत्र-स्थितम्** अत्र विद्यमानम् ।

शीलम् conduct. **अभिवर्तते** approaches. **परिष्कृत** purified.

(**एषः स्वामी**), **महा-शीलैः** श्रेष्ठ-स्वभावैः, **त्रिभिः** त्रि-संख्याकैः (**लक्ष्मण-कुश-लवैः**), **सार्धं** सह, **महा-शीलैः** उदात्त-चारित्रोपदेश-युक्तैः, **त्रिभिः** त्रि-संख्या-मितैः, **वेदैः** ऋग्-यजुः-साम-रूपैः (**सह**), (**तैः वेदैः एव**) **परिष्कृतः** पावितः,**इतः** अत्र दिशि, **एव**, **अभिवर्तते** आगच्छति ॥१॥

सज्ज ready. **पौर** a citizen. **जानपद** a countryman. **संभावयन्ति**

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१. ०मभद्रो A. B. C

२. ०ण्टपम् A. B. C

३. सर्वे A. B. C.

कञ्चुकी—एतास्तिस्रो महा-देव्यः कौसल्याद्या मही-पतेः ।
एतद् भरत-शत्रुघ्न-लक्ष्मणानां वधू-त्रयम् ॥२॥

लक्ष्मणः—(कञ्चुकिनमुद्दिश्य) आर्य, वैदेही च न देवीषु संख्यायते, न वधूषु च ।

रामः—(निश्वस्य) कञ्चुकिन्, गच्छ । त्वं स्व-भूमिमध्यास्व ।

कञ्चुकी—यदाह (निष्क्रान्तः)

रामः—आर्यौ प्रस्तूयताम् ।

कुश-लवौ—

उपयेमे ततस्तिस्रो धर्म-पत्नीर्मही-पतिः ।
कौसल्यामथ कैकेयीं सुमित्रां च सु-मध्यमाम् ॥३॥

राम-लक्ष्मणौ—(स-हर्षम्) तात एव कथा-नायकतामुपनीतः कविना । (उभौ नमस्कृत्याऽऽसनादवतरतः)

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honour. **अन्तिकम्** near. **यवनिका** curtain.

सज्जं प्रस्तुतम् । **पौर-जानपदाः** नागराः ग्राम-वासिनः च । **संभावयन्ति** उत्थान-प्रणामाऽऽदिना सत्कुर्वन्ति । **अस्मदन्तिकात्** अस्माकं समीपे । **यवनिकया** तिरस्करिण्या । **तिरोधीयते** आच्छाद्यते ।

महा-देवी a great queen; *i. e.*, queen-mother.

एताः पुरस्ताद् दृश्यमानाः, **कौसल्याऽऽद्याः** कौसल्या-प्रभृतयः, **महीपतेः** राज्ञः दश-रथस्य, **तिस्रः** त्रि-संख्या-परिमिताः, **महा-देव्यः** राम-मातृ-भूताः राज्ञ्यः (सन्ति)। **एतत्** समक्षम् अवलोक्यमानम्, च **भरत-शत्रुघ्न-लक्ष्मणानां**, तन्नामकानां राम-भ्रातृणाम्, **वधू-त्रयम्** भार्या-त्रिकम् (वर्तते)॥२॥

अध्यास्व you may occupy. **प्रस्तूयताम्** (it) may be begun.

स्व-भूमिं स्व-नियोग-स्थानम् । **अध्यास्व** अशून्यं कुरु इत्यर्थः । **प्रस्तूयतां** प्रारभ्यतां गीतिः इति भावः ।

उपयेमे married. **सु-मध्यमा** of a graceful waist.

ततः तदनन्तरम्, **मही-पतिः** राजा दश-रथः, **तिस्रः**, **धर्म-पत्नीः** जायाः, **उपयेमे** भार्या-रूपेण स्वी-चकार । **कौसल्याम्** (उपयेमे), **अथ** तथा च, **कैकेयीम्** (उपयेमे), **सु-मध्यमां** कृशोदरीम्, **सुमित्रां च** (उपयेमे) ॥ ३ ॥

तातः पूज्यः पिता, दश-रथः इत्यर्थः । **उपनीतः** प्रापितः ।

कुश-लवौ—कौसल्या सुषुवे रामं

(लक्ष्मणः प्रणमति)

कुशलवौ— कैकेयी भरतं ततः ।

सुमित्रा जनयामास यमौ शत्रुघ्न-लक्ष्मणौ ॥४॥

(रामो लक्ष्मणमालिङ्गति)

कुशलवौ—उपयेमे ततः सीतां रामः सौमित्रिरूर्मिलाम् ।
तथा भरत-शत्रुघ्नौ कुशध्वज-सुते उभे ॥५॥
बाल्य-यौवनयोर्मध्ये वर्तमाना नृपाऽऽत्मजाः ।
नवयोत्कण्ठया चैव कलत्रे दुः-स्थितिं[1] ययुः ॥६॥

लक्ष्मणः—रमणीयः ।

रामः—अलं कालातिपातेन । गीयताम्—

सुषुवे gave birth to.

कौसल्या, दश-रथस्य अग्र-महिषी, (सर्व-प्रथमं) रामं सुषुवे जनयामास। ततः तदनन्तरम्, कैकेयी केकय-देशाधिपस्य राज्ञः पुत्री, दशरथ-भार्या, भरतं (सुषुवे)। सुमित्रा दश-रथस्य अन्यतमा महिषी, शत्रुघ्न-लक्ष्मणौ यमौ यमलौ, जनयामास उत्पादितवती ॥ ४ ॥

सौमित्रि: Lakṣmaṇa.

ततः अनन्तरम्, रामः सीतां जानकीम्, उपयेमे उदवोढ। सौमित्रिः लक्ष्मणः, ऊर्मिलाम् जनकस्य अपरां कन्याम्, (उपयेमे)। तथा तेन एव प्रकारेण, भरत-शत्रुघ्नौ, उभे द्वे अपि, कुशध्वज-सुते कुश-ध्वजस्य जनक-भ्रातुः, सुते तनये माण्डवी-श्रुतकीर्त्यौ नाम (उपयेमाते)॥ ५ ॥

दुः-स्थितिम् an uneven condition, ruffled state.

बाल्य-यौवनयोः शैशव-तारुण्ययोः वयसोः, मध्ये सन्धि-काले, वर्तमानाः स्थिताः, नृपाऽऽत्मजाः दशरथ-पुत्राः राम-भरत-लक्ष्मण-शत्रुघ्नाः, कलत्रे स्व-स्व-धर्म-पत्नी-विषये, नवया नूतनया, उत्कण्ठया उत्कलिकया, च एव च अपि, चकारात् पूर्वोक्तया बाल्य-यौवन-वयः-सन्धि-काल-जन्यया मनसः विलक्षणया अवस्थया च, दुः-स्थितिं दुरवस्थां मानस-चपलताम्, ययुः अगमन् ॥ ६ ॥

कालातिपातेन समय-यापनेन ।

१. ०स्थि । A. B.

जरसा पलितस्तातः काक-पक्ष-धरा वयम् ।
जानु-दघ्नास्तदा तेऽपि साकेतोद्यान-पादपाः ॥७॥

कुशलवौ—अथाभिषेक-संभारे रामस्य समुपस्थिते ।
भरते मातुलं द्रष्टुं मातामह-पुरं गते ॥८॥

रामः—(आत्मगतम्) नियतं मध्यमाऽम्बा निन्द्यते । (प्रकाशम्) तमुद्देशमुल्लङ्घ्य सीताऽपहरणात् प्रभृति गीयताम् ।

कुशलवौ—कालेन रूप-सौन्दर्यं श्रुत्वा शूर्पणखा-मुखात् ।
जहार देहं सीताया न चारित्रं दशाऽऽननः ॥९॥

(लक्ष्मणो राममवलोकयति)

पलित: having his hair grey. **काक-पक्ष**: side lock of hair. **जानु-दघ्न** reaching to the knee.

तातः पिता, **जरसा** वार्धक्येन, **पलितः** शुक्ल-केशः, **वयं** चत्वारः भ्रातरः, **काक-पक्ष-धराः** अ-प्राप्त-पूर्ण-यौवनाः, (**अभूम**), **तदा** तस्मिन् काले, **ते** तदानीम् अनुभूताः, **साकेतोद्यान-पादपाः** अयोध्योपवन-तरवः, **अपि** च, **जानु-दघ्नाः** जानु-प्रमाणाः, (**अभूवन्**) ॥७॥

अभिषेक-संभार: materials for inauguration. **मातुल** maternal uncle.

अथ ततः कदाचित्, **रामस्य** ज्येष्ठ-दाशरथेः, **अभिषेक-संभारे** यौवराज्याधिकारस्य यः स्नानाऽऽदि-रूपः विधिः सः अभिषेकः इत्युच्यते, तस्य उपकरण-समूहे, **समुपस्थिते** प्रस्तुते सति, **भरते** कैकेयी-सुते (च), **मातुलं** मातृ-भ्रातरं युधाजितम्, **द्रष्टुं** साक्षात्कर्तुम्, **मातामह-पुरं** मातुः पितुः (राज्ञः अश्व-पतेः) नगरम्, केकय-देश-राजधानीम्, **गते** याते सति ॥ ८ ॥

नियतं ध्रुवम् । **मध्यमाऽम्बा** कैकेयी । **उद्देशं** स्थलम् ।

जहार took away; robbed.

कालेन ततः कियति काले अतीते, **दशाऽऽननः** दश आननानि यस्य सः, रावणः, **शूर्पणखा-मुखात्** स्व-स्वसुः शूर्पणखा-नाम्न्याः मुखात्, (सीतायाः), **रूप-सौन्दर्यम्** अवयव-संनिवेश-माधुर्यम्, **श्रुत्वा** आकर्ण्य, **सीतायाः** जानक्याः, **देहं** शरीरम्, **जहार** अपनीतवान् । (**परं**) **चारित्रं** सद्वृत्तम्, **न** (**जहार** खण्डितवान्, हर्तुं न शेके इति भावः) ॥ ९ ॥

कुशलवौ—ततो बद्ध्वार्णवे[1] सेतुं निहत्य युधि रावणम् ।
सीतामादाय रामोऽपि साकेतं पुनरागतः ॥१०॥

रामः—अहो संक्षेपः !

कुशलवौ—प्राप्त-राज्यस्ततो रामो जन-वादेन चोदितः ।
आहूय लक्ष्मणं प्राह सीता निर्वास्यतामिति ॥११॥
बाष्प-पर्याकुल-मुखीमनाथां शोक-विक्लवाम् ।
उद्वहन्तीं च गर्भेण पुण्यां राघव-संततिम् ॥१२॥
सीतां निर्जन-संपाते चण्ड-श्वापद-संकुले ।
परित्यज्य महाऽरण्ये लक्ष्मणोऽपि न्यवर्तत ॥१३॥

अर्णव: ocean. **युत्** (base **युध्**) war. **साकेतम्** Ayodhyā.

ततः तदनन्तरम्, **रामः** दाशरथिः, **अपि च**, **अर्णवे** सागरे, **सेतुम्** आलिम्, **बद्ध्वा** विरचय्य, **युधि** समरे, **रावणं** राक्षस-पतिम्, **निहत्य** मारयित्वा, **सीतां** जानकीम्, **आदाय** गृहीत्वा, **पुनः** भूयः, **साकेतम्** अयोध्याम्, **आगतः** आयातः ॥ १० ॥

संक्षेप: condensation.
चोदित prompted

ततः अयोध्याऽऽगमनस्य पश्चात्, **प्राप्त-राज्यः** अधिकृत-राष्ट्रः, **रामः**, भरताग्रजः, **जन-वादेन** लोक-निन्दया, **चोदितः** प्रेरितः (सन्), **लक्ष्मणं** सौमित्रिम्, **आहूय** आकार्य, **सीता** जानकी, **निर्वास्यताम्** गृहाद् निस्सार्य वने त्यज्यताम् इति भावः,**इति** एवम्,**प्राऽऽह** वक्ति,उवाच इति अर्थः॥११॥

पर्याकुल perfectly overrun, overspread. **विक्लव** bewildered **उद्वहन्ती** bearing.

संपात: traffic. **चण्ड** ferocious. **श्वा-पद**: a beast of prey.

लक्ष्मणः सौमित्रिः, **अपि च**, **बाष्प-पर्याकुल-मुखीम्** अस्रैः परिप्लुतं वदनं यस्याः, तादृशीम्, **अनाथां** रक्षक-रहिताम्, **शोक-विक्लवां** दुःखेन व्याकुलाम्, **गर्भेण च** तथा च गर्भाऽऽशयेन, **पुण्यां** पवित्राम्, **राघव-संततिं** रघु-वंश-प्ररोहम् इत्यर्थः, **च**, **उद्वहन्तीं** धारयन्तीम् (१२) **सीतां** जानकीम्, **निर्जन-संपाते** जन-गताऽऽगत-रहिते, **चण्ड-श्वापद-संकुले** भयं-कर-हिंस्र-पशु-पूर्णे, **महाऽरण्ये** महति कानने, **परित्यज्य** विहाय **न्यवर्तत** अयोध्यां प्रति प्रस्थितः ॥ १३ ॥

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1. बध्वा॰ A. B. C.

लक्ष्मणः—अहो अ-यशो-भागी लक्ष्मणः !

रामः—कस्तवात्रापराधः, राम-पराक्रमाः खल्वेते गृह्यन्ते । ततः ।

कुश-लवौ—एतावती गीतिः ।

रामः—(सोद्वेगम्) सौमित्रे, कष्टमापतितम् !

उभौ—ततः प्राणैः परित्यक्ता निराशा जनकाऽऽत्मजा ।
अप्रियाऽऽख्यान-भीतेन कविना संहृता कथा ॥१४॥

कुशः—(अपवार्य) महा-भागावेतौ सीता-संकथायामत्यन्त-विषादिनौ । तस्मादनुयोक्ष्ये । (लक्ष्मणमुद्दिश्य) अपि भवन्तौ रामायण-कथा-नायकौ राम-लक्ष्मणौ ?

लक्ष्मणः—तौ[1] क्लेश-भागिनौ ।

कुशः—किं नीता त्वया सीता ?

लक्ष्मणः—(स-लज्जम्) मया मन्द-भाग्येन ।

कुशः—किं सीता रामस्य धर्म-पत्नी ?

लक्ष्मणः—अथ किम् ?

गृह्यन्ते are considered.

अयशो-भागी अ-यशः भजते तच्छीलः, अपयशो-भाजनम् । **राम-पराक्रमाः** रामस्य एव विक्रमाः इति शब्दार्थः । 'पराक्रम'-शब्दः अत्र महा दोषार्थे, बलवदत्याचारार्थे वा विपरीत-लक्षणया प्रयुक्तः । **गृह्यन्ते** विज्ञायन्ते, गण्यन्ते (**सर्वैः**) ।

अ-प्रिय unpleasant (event). **संहृता** was concluded.

ततः तदनन्तरम्, **निराशा** सर्व-विध-प्रत्याशा-हीना, **जनकाऽऽत्मजा** सीता, **प्राणैः** असुभिः, **परित्यक्ता** मुक्ता, उज्झिता । **अ-प्रियाऽऽख्यान-भीतेन** अनिष्ट-संकीर्तने भीतेन त्रस्तेन, पराजितेन, निरुत्साहेन इति भावः, **कविना** काव्य-रचयित्रा, वाल्मीकिना इत्यभिप्रायः, **कथा** कुश-लवाभ्यां गीयमाना आख्यायिका, **संहृता** समाप्तिं गमिता ॥ १४ ॥

अनुयोक्ष्ये I shall ask.

महा-भागौ विशिष्टौ पुरुषौ । **सीता-संकथायां** जानकी-वार्तायाम् । **अत्यन्त-विषादिनौ** अतीव-दुःखितौ । **अनुयोक्ष्ये** प्रक्ष्यामि ।

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१. कौ (तौ) A. C.

कुशः—अथ सीतायास्तद्गर्भस्य वा विदितः कश्चिद् वृत्तान्तः ?

लक्ष्मणः—विदितो युष्मद्गीतेन ।

रामः—किमितः पुनः कल्याणमावेदयति ? (विचिन्त्य) एवं तावदनुयोक्ष्ये । आर्यौ, किमेष युवयोरागमाऽऽवधिः, आहोस्वित् संदर्भावधिः ?

कुशः—न वयं जानीमः ।

रामः—कण्वोऽनुयोक्तव्यः । सौमित्रे, कण्वमाह्वय ।

(लक्ष्मणः निष्क्रम्य कण्वेन सह पुनः प्रविष्टः)

कण्वः—(विलोक्य)

स एष रामो नयनाभिरामः
सीता-सुताभ्यां समुपास्यमानः ।
यदृच्छया तिष्य-पुनर्वसुभ्यां
पार्श्व-स्थिताभ्यामिव शीत-रश्मिः ॥ १५ ॥

लक्ष्मणः—कण्वोऽयमार्य, संप्राप्तः ।

रामः—(प्रणम्य) इदमासनमास्यताम् ।

कण्वः—(उपविश्य) यदि रामायण-श्रवण-कौतुकं कथ्यताम्—

गर्भ: a child in womb.

आगम: lessons. **आहोस्वित्** or. **संदर्भ**: a composition.

'**किमितः पुनः**' इति । **इतः** अतः (परम्) । **कल्याणं** भद्रम्, प्रियं वृत्तम् इत्यर्थः । **आवेदयति** आवेदयेत् इति आशंसनं रामस्य । **अनुयोक्ष्ये** प्रक्ष्यामि । **आगमाऽऽवधिः** अध्ययनस्य सीमा । **आहोस्वित्** अथवा । **संदर्भावधिः** प्रबन्धस्य (ग्रन्थस्य) सीमा ।

अभिराम graceful, pleasant. **यदृच्छया** accidentally. **शीत-रश्मिः** the moon.

सीता-सुताभ्यां कुश-लवाभ्याम्, **समुपास्यमानः** उपस्थीयमानः **एषः** पुरस्ताद् वर्तमानः, **सः** सह-पांसु-क्रीडितः सखा, लोक-प्रसिद्धः च, **नयनाभिरामः** नेत्रयोः मनोज्ञः, तृप्ति-प्रदः इत्यर्थः, **रामः** दाशरथिः, **यदृच्छया** अकस्माद् एव, **पार्श्व-स्थिताभ्यां** समीपे वर्तमानाभ्याम्, **तिष्य-पुनर्वसुभ्याम्** तिष्यः च पुनर्वसू च तिष्य-पुनर्वसू, ताभ्याम्, तिष्य-नक्षत्रेण पुनर्वसु-नक्षत्र-युगलेन च, **शीत-रश्मिः** चन्द्रः, **इव** यथा, (**शोभते**) ॥१५॥

कुत्रावधिरभिहित: कुश-लवाभ्याम्––इति ।

लक्ष्मण:—("सीतां निर्जन-संपाते"[1] इति पठित्वा) एषा[2] कुश-लवयोर्गीत-सीमा ।

कण्व:—श्रूयतां तत: परम् ।

राम:—का गति: ?

कुश-लवौ—राम-दाराणां भद्रं गायति ।

कण्व:—

तत: श्रुत्वा स शिष्येभ्यो वाल्मीकिर्मुनिरुत्तम:[3] ।
स्वयं सीतां समाश्वास्य निनाय स्वं तपो-वनम्॥१६॥

राम:—अनुगृहीतं भगवता रघु-कुलम् ,अभ्युद्धृतोऽस्मि भगवता ।

कुश-लवौ—दिष्ट्या कुशलिनो राम-दारा: । (सर्वे हर्षं नाटयन्ति)

कुश:—अयि[4] वत्स लव, काऽसौ वाल्मीकि-तपो-वने सीता नाम ?

लव:—न काचित्, केवलं गीति-निबन्धनान्येतानि—'सीता' 'सीता'—इत्यक्षराणि ।

राम:—ततस्तत: ।

कुत्रावधि: कुत्र कस्मिन् श्लोके, अवधि: सीमा यस्य, स: ।

राम-दाराणां जानक्या: । गायति गायेद् इत्याशंसा कुश-लवयो: ।

समाश्वास्य having consoled.

तत: तत्पश्चात्, स: प्रसिद्ध:, उत्तम: श्रेष्ठ:, मुनि: ऋषि:, वाल्मीकि:, शिष्येभ्य: अन्ते-वासिभ्य: ('काचिद् गर्भ-खिन्ना स्त्री भागीरथी-तटे रोदिति' इति) श्रुत्वा आकर्ण्य, सीतां जानकीम्, स्वयम् आत्मना, समाश्वास्य सान्त्वयित्वा,स्वम् स्वकम् ,तपो-वनम् आश्रम-पदम् ,निनाय नीतवान्॥१६॥

अभ्युद्धृत: विपद: मोचित: । राम-दारा: सीता ।

निबन्धनम् act of fastening; composition.

गीति-निबन्धनानि गीत्यां निबन्धनं ग्रथनं येषाम्, तादृशानि ।

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१. vide Act VI. sl. 13 *Supra*. A. B. C. read "सीतां निर्जनसंपाते" outside the bracket.

२. एष A. B. C.

३.सत्तम:would be better than रुत्तम:, if found in some manuscript later on.

३. अपि (यि) A. C.

कण्वः—परिपूर्णे ततः काले द्यौरिवेन्दु-दिवाकरौ ।
सीताऽपि जनयामास सा यमौ तनयावुभौ ॥ १७ ॥

लक्ष्मणः – जयत्वार्यः । दिष्ट्या वर्धतां राघव-कुलम् ।

कुश-लवौ—जयतु महाराजः पुत्र-जन्मना ।

रामः—(स्व-गतम्) अपि नाम कुश-लवौ स्याताम् ।

कण्वः—जातावस्थोचितं कर्म विदधानो यथा-क्रमम् ।
स चकार तयोर्नाम मुनिः कुश-लवाविति ॥१८॥

रामः—कथमेतावेव सीता-तनयौ ? हा ! पुत्र कुश,हा ! पुत्र लव ।

लक्ष्मणः—इय सा देवी-संभवा आर्यस्याऽऽत्म-संक्रान्तिः !

कुश-लवौ—कथमयं सः ! हा तात, त्रायस्व । (सर्वे परस्परमालिङ्ग्य मोहं गच्छन्ति)

कण्वः—(स-विषादम्) किमेतत् कष्टमापतितम् !

द्यौः sky. **यमौ** twins.

ततः तदुत्तरम्, काले गर्भावधौ, **परिपूर्णे** पूर्णतां गते सति, **सीता** जानकी, **अपि च, द्यौः** नभः, **इन्दु-दिवाकरौ** सूर्या-चन्द्रमसौ, **इव** यथा, **उभौ** द्वौ, **यमौ** यमजौ, **तनयौ** पुत्रौ, **जनयामास** सूतवती ॥ १७ ॥

जातम् birth. **जातः** a child. **विदधान** performing. **यथा-क्रमम्** in proper order.

जातावस्थोचितं कर्म जातं जन्म, तद् एव अवस्था दशा, तस्याम् उचितं योग्यम् , कर्म विधिः,जात-कर्म-संस्कारः;अथवा जातस्य प्रसूत-मात्रस्य अवस्थोचितं तत्काल-सदृशं कर्म; एवम् अपि जात-कर्म-संस्कारः एव अर्थः, अथवा जातस्य बालस्य,अवस्था दशा,जातावस्था शैशवम् ;तत्र उचितं योग्यम् , कर्म विधि-जातम् , जातकर्म-नामकरण-निष्क्रमणान्नप्राशनाऽऽदि-संस्काराः, तद्, **यथा-क्रमम्** क्रमम् अनतिक्रम्य, **विदधानः** कुर्वन् ,**सः** पूर्वोक्तः,प्रसिद्धः, **मुनिः** ऋषिः वाल्मीकिः,**तयोः** राम-तनययोः, **कुश-लवौ इति** ज्येष्ठस्य कुश इति, कनिष्ठस्य तु लव इति, **नाम** अभिधानम् , **चकार** कृतवान् ॥१८॥

संभवः origin; birth. **संक्रान्तिः** passing, transferring; image

देवी-संभवा देवी सीता, संभवः उत्पत्ति-कारणं यस्याः सा । अथवा देव्याः सीतायाः सम्भवः उत्पत्तिः यस्याः सा । 'संभव'-शब्दस्य उत्पत्ति-स्थानार्थता एव अत्र ज्यायसी, यतः तौ रामस्याऽऽत्म-संक्रान्ति-तयोपन्यस्तौ अत्र । **आत्म-संक्रान्तिः** आत्मनः स्वस्य संक्रान्तिः प्रतिबिम्बनम् ।

मया तु मन्द-भाग्येन भद्रं तु किल गायता ।
रघु-प्रवीराश्चत्वारो हितेनैकेन पातिताः ॥ १९ ॥

(निर्वर्ण्य) दिष्ट्या श्वासोद्गम इव । अहमेतं वृत्तान्तं भगवते देव्यै च निवेदयामि । (इति निष्क्रान्तः)

(ततः प्रविशति वाल्मीकिः, स-सम्भ्रमं सीता च)

वाल्मीकिः—वत्से, त्वरस्व । मा परिलम्बिष्ठाः । अ-प्रतिक्रियमाणा मूर्छा निष्क्रान्तमापद्यते ।

सीता—कहेहि कहेहि परमत्थं । अवि धरन्ति राहवा ?

कथय कथय परमार्थम् । अपि ध्रियन्ते राघवाः ?

वाल्मीकिः—समाश्वसिहि, ध्रियन्ते राघवाः । (अन्वेषणमभिनीय)[१] किमेतान् न पश्यति भवत्युच्छ्वसितान् ?

सीता—दिढं पच्चाइदह्मि तादेण ।

दृढं प्रत्यायितास्मि तातेन ।

वाल्मीकिः—

भद्रम् auspiciousness, welfare. हित: a wellwisher, a friend.

भद्रं तु किल यत् कल्याणम् एव संभावितम् , तत् , गायता गानेन संकीर्तयता, एकेन अ-सहायेन, हितेन मङ्गल-कामेन, मन्द-भाग्येन क्षीण-पुण्येन, मया तु मयका अपि, चत्वारः रघु-वीराः राम-लक्ष्मण-कुश-लवाः, पातिताः धरा-शायिनः विहिताः ।

अथवा मया,एकेन हितेन एकेन एव शुभाभिलाष-प्रेरितेन वाक्येन "स चकार तयोर्नाम मुनिः कुश-लवाविति"(६।१८) एवं-रूपेण,पातिताः ॥१९॥

श्वासोद्गम: exhalation; respiration. निष्क्रान्तम् death. ध्रियन्ते are alive. उच्छ्वसित breathing.

दिष्ट्या भाग्येन । श्वासोद्गमः प्राण-सचारः (लक्ष्यते) । भगवते वाल्मीकये । देव्यै सीतायै । निष्क्रान्तः निर्गतः । त्वरस्व जवेन परिक्राम । मा परिलम्बिष्ठाः विलम्बं मा कुरु । निष्क्रान्तम् आपद्यते मृत्यु-रूपेण परिणमते । परमार्थं वस्तु-तत्त्वम् । ध्रियन्ते जीवन्ति । उच्छ्वसितान् उच्छसितानि उच्छ्वासाः येषां सन्ति इति, तादृशान् , उच्छ्वास-युक्तान् इति शब्दान्तरम्, ध्रियमाणान् इति भावः । प्रत्यायिता विश्वासं गमिता ।

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१. The stage direction is omitted in A. B. C. See the next note.

२. A. B. C. add (अन्वेषणमभिनीय).

मैथिलि, प्रहिणु लोचने ततः[1]
साधु धैर्यमवलम्ब्य यत्नतः[2] ।
त्वत्कथा-प्रलय-मातरिश्वना
पश्य[3] राघव-कुलं निपातितम् ॥२०॥

सीता—(स-लज्जम्) भअवं अणणुण्णादद्दंसणा अहं अंअउत्तेण ।
भगवन्, अननुज्ञात-दर्शना ऽहम् आर्य-पुत्रेण ।

वाल्मीकिः—(सावष्टम्भम्) मयि स्थिते को वा अभ्यनुज्ञायाः, प्रतिषेधस्य वा । गच्छ, अभ्यनुज्ञाताऽसि वाल्मीकिना मयैतद्दर्शने । उपसर्प निःशङ्कमुपयन्तारम् ।

सीता—(विलोक्य) किं एव्वं वट्टदि ! सव्वहा हदह्मि मन्दभाआ !
किम् एवं वर्तते ! सर्वथा हताऽस्मि मन्द-भाग्या !
(पतित्वा रोदिति)

वाल्मीकिः—उत्तिष्ठ । समाश्वासय । अहमपि राम-लक्ष्मणावभ्युपपत्स्ये । वत्स राम, वत्स लक्ष्मण, समाश्वसिहि ।

प्रलय; destruction. **मातरिश्वा** wind.

मैथिलि भो जानकि, **यत्नतः** प्रयत्न-पूर्वकम्, **धैर्यं** धीरताम्, **अवलम्ब्य** आश्रित्य, **लोचने** नेत्रे, **ततः** तस्यां दिशि, **साधु** सम्यक् यथा भवति तथा, **प्रहिणु** संचारय । **त्वत्कथा-प्रलय-मातरिश्वना** तव कथा एव प्रलयमातरिश्वा प्रलय-कालस्य पवनः, तेन कल्पान्त-पवन-भूतया तव वार्तया, **निपातितं** भूमौ शायितम्, **राघव-कुलं** चतुरः राघवान् इत्यर्थः, **पश्य** अवलोकय ॥२०॥

सावष्टम्भम् sternly. **अभ्यनुज्ञा** assent. **प्रतिषेधः** prohibition. **उपयन्ता** husband. **अभ्युपपत्स्ये** I shall console.

सावष्टम्भं कर्कशेन स्वरेण इत्यर्थः । '**अभ्यनुज्ञायाः प्रतिषेधस्य वा**' इत्यस्य प्रभुः इति शेषः । **उपसर्प** प्रत्यासीद, समीपं गच्छ । **उपयन्तारं** भर्तारम्, उद्वोढारम्, पतिम् । **समाश्वासय** सान्त्वय । **अभ्युपपत्स्ये** सभावयिष्यामि, सान्त्वयिष्यामि इति भावः ।

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१. ततः (पुनः) A. C.
२. यत्नतः (वर्तते) A. C.
३. साधु (पश्य) A. C.
(1–3) B gives variants in footnotes.

सीता—जाद कुस, जाद लव, समस्सस समस्सस ।
जात कुश, जात लव, समाश्वसिहि समाश्वसिहि ।

(एवं सलिल-सेकं नाटयति)

रामः—(प्रत्यागम्य) आर्य कण्व, अपि ध्रियते वैदेही ?

वाल्मीकिः—पुरत एव वर्तते ।

रामः—(विलोक्य) कथं भगवान् संप्राप्तः ! (लज्जां नाटयति)

वाल्मीकिः—अलं लज्जया । कलत्र-विषया खल्वनुकम्पा ।

लक्ष्मणः—(आश्वस्य) अपि प्रत्यागत-संज्ञ आर्यः स्यात् ?

रामः—प्रत्यागतोऽस्मि मन्द-भाग्यः ।

कुश-लवौ—(समाश्वस्य) हा तात, परित्रायस्व ! (इति पादयोः पतित्वा रुदितः)

राम-लक्ष्मणौ—(परिष्वज्य समाश्वासयतः) वत्सौ, अलमावेगेन ।

वाल्मीकिः—हा तात-दर्शन-दुर्ललितौ, कस्य क रुद्यते? प्रमृज्यतामश्रु ।

(कुश-लवौ बाष्पं प्रमृज्य राममवलोकयन्तौ स्थितौ)

सीता—(अपवार्य) को एसो, जो तुह्मेहिं एव्वं पेक्खिदो ?
क एषः, यो युवाभ्यामेवं प्रेक्षितः ?

रामः—अहो औदासीन्यं वैदेह्याः ! यदियं[1] चिर-कालोपनत-मस्मत्संनिधानं मुख-विकासेनापि न संभावयति ।

जात child. **सेकः** sprinkling. **प्रत्यागम्य** recovering. **कलत्रम्** wife. **आवेगः** agitation. **दुर्ललित** having a very strong desire; *or* grown fastidious. **प्रमृज्यताम्** may be wiped. **उपनत** come about; taken place. **विकासः** blossoming. **संभावयति** greets.

जात वत्स । **कलत्र-विषया** स्त्रीम् उद्दिश्य । **अनुकम्पा** दया (त्वदीया)। **प्रत्यागत-संज्ञः** प्रत्यावृत्त-चैतन्यः । **प्रत्यागतः** प्रत्यापन्नः,चैतन्यम् आगतः । **तात-दर्शन-दुर्ललितौ** पितरं द्रष्टुम् उत्कटाभिलाषौ। 'रामस्य दर्शनेन दुरवस्थां दुःस्थितिं वा प्राप्तौ'इत्यन्ये। **कस्य क रुद्यते** यदर्थम् औत्सुक्यं युवयोः,सःतु प्राप्तः एव अत्र युवाभ्याम् , ततः च निरवकाशं रोदनम् इति भावः । **एवं प्रेक्षितः** एवं-विधेन प्रेम्णा प्रेक्ष्यते,दृश्यते। **औदासीन्यं** संबन्ध-विरह-प्रकाशनम् । **चिर-कालोपनतं** दीर्घ-कालोत्तरं प्राप्तम्। **अस्मत्संनिधानम्** अस्माकं सामीप्यम्, उपस्थितिः, दर्शनम् इत्यर्थः । **मुख-विकासेन** वदन-प्रसादेन । **संभावयति** अभिनन्दति ।

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१. यदिया(यं) A. C. B gives the variant in footnote.

वाल्मीकिः—(स-कोपम्) हे राजन्, धृत-सौहार्द, महा-कुलीन, समीक्ष्य-कारिन्, किं युक्तं तव प्रतिपादितां जनकेन, गृहीतां दश-रथेन, कृत-मङ्गलामरुन्धत्या, विशुद्ध-चारित्रां वाल्मीकिना, भावित-शुद्धिं विभा-वसुना, मातरं कुश-लवयोः, दुहितरं भगवत्या विश्वं-भरायाः, देवीं सीतां जनापवाद-मात्र-श्रवणेन निराकर्तुम् ?

(रामो वैक्लव्यं नाटयति)

वाल्मीकिः—सौमित्रे, युक्तमिदम् ? अथ वा कस्तवोपालम्भः, नियोज्यस्त्वं कनीयान्। (राममुद्दिश्य[1]) अथ दशग्रीव-वीर-वध्याऽवसाने[2] सीता-प्रतिग्रहं प्रति कः प्रमाणी-कृतो देवः प्रमाणेन ?

रामः—भगवान् वैश्वा-नरः।

वाल्मीकिः—भोः! प्रत्यय-निवृत्तेः किं कारणम् ?

भावित-शुद्धिः whose purity was proved. **विभा-वसुः** fire. **विश्वं-भरा** earth. **वैक्लव्यम** confusion.

धृत-सौहार्द स्वीकृत-सौमनस्य। सोल्लुण्ठम् इदम् संबोधनम्, तथा-विधे एव 'महा-कुलीन', 'समीक्ष्य-कारिन्' इति आमन्त्रण-पदे अपि। **महा-कुलीन** महा-कुले संभूत। **समीक्ष्य-कारिन्** विचार्य-कारिन्, विमृश्य-विधायिन्। **प्रतिपादितां** दत्ताम्। **गृहीतां** स्वीकृताम्। **भावित-शुद्धिं** प्रमाणित-पातिव्रत्याम्। **विभा-वसुना** अग्निना। **विश्वं-भरायाः** पृथिव्याः। **निराकर्तुं** परित्यक्तुम्।

उपालम्भः rebuking. **नियोज्यः** one who can be ordered. **कनीयस्** younger. **वध्या** slaughter. **अवसानम्** end.

नियोज्यः ज्येष्ठस्य आदेशेन प्रवर्तनीयः। **दशग्रीव-वीर-वध्यावसाने**—वध्या वधः, वीरोचिता वध्या वीर-वध्या, दश-ग्रीवस्य या वीर-वध्या, तस्याः अवसाने समाप्तौ, रावणे वीरोचितां मृत्युं प्राप्ते इत्यर्थः। **सीता-प्रतिग्रहं प्रति**. सीता-स्वीकरण-विषये। **प्रमाणी-कृतः** प्रमाण-भूतत्वेन स्वीकृतः, साक्षि-रूपेण निश्चितः इत्यर्थः। **प्रमाणेन** प्रमाण-भूतेन त्वया। एतदपि सोल्लुण्ठं वचनम्।

वैश्वा-नरः fire. **प्रत्ययः** faith, belief.

वैश्वा-नरः अग्निः। **प्रत्यय-निवृत्तेः** प्रमाणता-विश्वास-नाशस्य।

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१. ॰द्दिश्य A. C.

२. ॰वधाव॰ C (Tikā).

सीता—हद्धि हद्धि मम अधण्णाए किदे एव्वं अदिक्खिअदि
हा धिक्! हा धिक्! ममाधन्यायाः कृते एवम् अधिक्षिप्यते
अंअउत्तो। (कर्णौ पिदधाति)
आर्य-पुत्रः।

वाल्मीकिः— कुश-लव-जननी-विशुद्धि-साक्ष्ये
पवन-सखा[1] यदि देवता नियुक्ता।
कथमिव भवता[2] निरङ्कुशोऽयं
हृदि निहितो नु पृथग्जनापवादः ॥२१॥

रामः—आयुज्यमानमिव ।

वाल्मीकिः—कथं वीर-हा[3] तेन मामतिवाहयति ।

अधिक्षिप्यते is rebeuked.

अधिक्षिप्यते उपालभ्यते ।

साक्ष्यम् the function of a witness; attesting निरङ्कुशः unrestrain-ed, thoughtless. पृथग्जनः common folk; mob.

कुश-लव-जननी-विशुद्धि-साक्ष्ये कुश-लवयोः जनन्याः मातुः, सीतायाः, विशिष्टायाः शुद्धेः साक्षि-कृत्ये, पवन-सखा पवनः सखा यस्य सः, हुताशनः, देवता देवः, नियुक्तः प्रमाण-भूतः स्वीकृतः, यदि चेत्, (तर्हि) अयं सीता-विवासन-हेतु-भूतः, निरङ्कुशः उच्छृङ्खलः, तर्क-शून्यः, पृथग्जनापवादः पृथग्जनैः प्राकृतैः साधारणैः जनैः, कृतः, अपवादः निन्दा, भवता त्वया, हृदि चित्ते, कथमिव कथंकारम्, निहितः स्थापितः, गणितः, विचारितः इति यावत् नु। न एतद् मम बुद्धि-गम्यम् इति भावः ॥ २१ ॥

आयुज्यमानं नियुज्यमानेन यथा भवति तथा। परैः नियुक्तेन इव मया तद् विहितम् इति रामस्य भावः। अथवा, आयुज्यमानम् इव समन्ताद् (सर्वथा) युक्तरूपम्।

अतिवाहयति puts me off.

वीर-हा वीराणां हन्ता, अति-शूरैः अपि अ-नियोज्यः इति भावः, तेन तादृशेन (कथनेन), मां वाल्मीकिम्, कथं केन प्रकारेण, अतिवाहयति गमयति, संतोषयति इति भावः। यः रावण-सदृशैः लोकोत्तरैः विक्रान्तैः अपि अ-नियोज्यः सः कथं पृथग्जनैः नियोक्तुं शक्यते ?—इति स्याद् कवि-निबद्ध-वक्तुः मुनेः आशयः। पाठान्तराऽऽश्रयणेन वीर-हाः, वीर जहाति इति तनय-त्यागी।

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१ Most probably the correct text was ०सखो. २. ०वतो A. B. C. ३. ०हस्ते० A. B. C. Another suggestion वीर-हास्तेन.

अनुकृति-सरले पृथग्जनानां
निवसति चेतसि संश्रितोऽनुरागः ।
नरपति-हृदये न जात-माल्ये[1][2]
न हि पुलिनेषु तिलस्य संभवोऽस्ति ॥२२॥

वत्स, किमनेन कण्डूयनेन । गृहाण कुश-लवौ । गच्छामः स्वमाश्रमपदम् । (इति परिक्रामति)

राम-लक्ष्मणौ—प्रसीदतु गच्छतु भगवान् ।

वाल्मीकिः—(प्रतिनिवृत्य) वैदेहि, तपो-वन-गतानामपि दण्डं समाज्ञापयति । तत् परिशोध्यतामात्मा ।

पूर्वेषां पाठ तु, **वीर-हस्तेन** वीराणां लाघव-युक्त-करेण इव कौशल-पूर्ण-वचसा इति भावः ।

अनुकृति-सरल easy to imitate; upright in response. **संश्रित**: one that has taken refuge. **जात-माल्य** having impurity; apathetic. **तिल**: sesamum seed. **संभव**: possibility; production.

पृथग्जनानां सामान्य-पुरुषाणाम्, प्राकृत-नराणाम्, **अनुकृति-सरले** अनुकृतौ अनुकरणे, प्रत्यनुरागे इति भावः, सरले ऋजौ, कुटिलता-रहिते, **चेतसि** हृदये, **संश्रितः** सम्यग् आश्रितः, **अनुरागः** प्रेमः, **निवसति** सम्यक् तिष्ठति, न तत्र कश्चिद् विकारः जायते इति भावः । **जात-माल्ये** जातं संजातम्, माल्यं मलिनता यत्र, तादृशे; वक्रे इत्यर्थः, **नर-पति-हृदये** राज्ञां चित्ते न (**निवसति**) । **पुलिनेषु** सैकतेषु, **तिलस्य** तैलाधिष्ठान-भूतस्य बीजस्य, **संभवः** संभावना, **न हि** न एव, **अस्ति** विद्यते ॥ २२ ॥

कण्डूयनम् scratching. **परिशोध्यताम्** purity of......should be established.

कण्डूयनेन खर्जूम् अपनेतुं शरीर-घर्षणं कण्डूयनम्, तेन । मुनेः प्रश्न प्रति निरुत्तरः रामः स्व-गात्रं कण्डूयति। तं तथा-विधं दृष्ट्वा स-दयः तपो-धनः तथा वक्ति । '**गृहाण कुश-लवौ**' इति । सीता-ग्रहणं पुत्र-ग्रहणे सिद्धत्वाद् न उक्तं मुनिना । '**प्रसीदतु गच्छतु भगवान्**' इति । काल-क्षेपेण भवतां तपः-परिपन्थी न भवामि, अतः भवान् गच्छतु । परं भवान् गच्छतु प्रसन्नः, न तु क्षुब्ध-चेताः—इत्याशयः राम-लक्ष्मणयोः। **परिशोध्यताम् आत्मा** आत्म-

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१. ०येन जा० A. B.

२. ०माल्यं (?) A. B. C. जात might have been जातु.

सीता—अहं किं परिबोधेमि[१]।
अहं किं परिबोधयामि[२]।

वाल्मीकिः—अ-पापा भवसि।

सीता—(स-लज्जम्) जणमज्झगदा एव्वं भणामि—मन्दभाइणी
जन-मध्य-गता एवं भणामि—'मन्द-भागिनी
विदहराअतणआ अहिण्णचारित्तेत्ति।
विदेह-राज-तनया अभिन्न-चारित्रा'—इति।

वाल्मीकिः—समुद्घुष्यताम्—विकारानुरूपः प्रतिकारः—इति।

सीता—पहवदि गुरुणिओओ। (अञ्जलिं बद्ध्वा[३] दिशो विलोक्य)
प्रभवति गुरु-नियोगः।
सुण्णंतु भवन्तो लोअपाला गअणमज्झचारिणो[४] देवदाओ गन्धव्वसिद्ध-
श्रृण्वन्तु भवन्तो लोक-पालाः, गगन-मध्य-चारिण्यः देवताः, गन्धर्व-सिद्ध-
विज्झाधरा जे[५] अ प्पवाहपच्चक्खीकिदसव्वलोअरहस्सा वम्मीइ-
विद्या-धराः, ये च प्रभाव-प्रत्यक्षी-कृत-सर्व-लोक-रहस्या वाल्मीकि-
विस्समित्तवसिट्ठप्पमुहा महेसिणो एसो सअललोअसुहासुहकम्मसक्खी
विश्वामित्र-वसिष्ठ-प्रमुखा महर्षयः, एष सकल-लोक-शुभाशुभ-कर्म-साक्षी

परिशुद्धिः स्थाप्यताम्।

अहं सीता। किं कां वार्ताम्, **परिबोधयामि** ज्ञापयामि, कीर्तयामि इत्याशयः।'**अ-पापा भवसि**'इति। **भवसि** वर्तसे'**इत्येव बोधय**'इति शेषः।

समुद्घुष्यताम् (it) should be proclaimed boldly (*i. e.*, with oaths). **विकारः** ailment. **प्रतिकारः** remedy.

प्रतिकारः उपायः, (सदा) **विकारानुरूपः** विकारस्य दोषस्य अनुरूपः योग्यः(**विधीयते**),**इति** एतस्माद् हेतोः,**समुद्घुष्यताम्** सम्यग् उच्चैः घुष्यतां प्रकाश्यताम्। शपथ-पूर्वकं प्रकाश्यताम् इति भावः।

प्रभवति is all powerful. **प्रभावः** supernatural power. **सहस्र-रश्मिः** the sun. **अन्तरेण** with reference to **सत्यापयति** declares with an oath.

'**श्रृण्वन्तु**' इति। '**श्रृण्वन्तु भवन्तः......सीता चारित्र-शुद्धिम् अन्तरेण एवं सत्यापयति**' इति प्रधानं वाक्यम्। **लोक-पालाः**

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१. ०रिसोधे० B. २. परि'''धयामि A. C; परिशोधयामि B.
३. बध्वा A. B .C. ४. ०रिणो A. B. C. ५. जो A. B. C.

भअवं राहवउलपिदामहो सहस्सरस्सी[1] अ सीदा चारित्तसुद्धिं अन्तरेण
भगवान् राघव-कुल-पितामहः सहस्र-रश्मिः च सीता चारित्र-शुद्धिम् अन्तरेण
एव्वं सच्चावणादि ।
एवं सत्यापयति ।

वाल्मीकिः—पश्यन्तु भवन्तो[2] महा-प्रभावाकृष्टमपि[3] सीता-माहात्म्य-संभृतमाश्चर्यम् ।

सर्वे—(स-विस्मयम्) आश्चर्यमाश्चर्यम् ! एष हि देवी-वचनस्य समनन्तरं दत्तावधान इव निःशब्द-प्रशान्तो निवृत्त-सर्वाऽऽरम्भः कृत्स्न एव स्थावर-जङ्गमो लोकः संप्रवृत्तः । तथा हि—

उदन्वन्तः शान्ताः स्तिमिततर-कल्लोल-वलया
निरारम्भो व्योम्नि प्रकृति-चपलोऽप्येष पवनः ।
प्रवृत्ता एतस्मिन्निभृततर-कर्णा गज-घटा
जगत् कृत्स्नं जातं जनक-तनयोक्तावव्वहितम् ॥२३॥

इन्द्राऽऽद्याः अष्ट-दिशां रक्षकाः । गगन-मध्य चारिण्यः आकाश-संचरण-स्वभावाः । सहस्र-रश्मिः सूर्यः । सत्यापयति सत्यम् (=शपथम्) आचष्टे इति सत्यापयति, शपते, शपथं घोषयति इत्यर्थः ।

अ-कृष्ट unobtained; *or* unwrought. संभृत brought about.

महा-प्रभावाकृष्टम् महान् प्रभावः योगजन्या शक्तिः येषां ते महा-प्रभावाः (मुन्यादयः),तैः अकृष्टम् अनुपलब्धम् । अ-संपादितं वा । संभृतं साधितम् । आरम्भः an action, function. कृत्स्न all. स्थावर an immovable (object). जङ्गम a movable (object).लोकः a collection (समुदाय); *or* world.

समनन्तरम् अव्यवहितं पश्चात् । निःशब्द-प्रशान्तः शब्दस्य सर्वथा अभावः यथा स्यात् तथा शान्तिम् (=निष्क्रियताम्) उपगतः । निवृत्त-सर्वाऽऽरम्भः निवृत्ताः विरताः, सर्वे आरम्भाः सर्वाणि कार्याणि यस्य सः । कृत्स्नः समग्रः । स्थावर-जङ्गमः अ-चरः, चरः च । लोकः समुदायः, अथवा संसारः । संप्रवृत्तः संजातः ।

उदन्वान् a sea, स्तिमित, निरारम्भ, निभृत motionless. कल्लोलः a wave. वलयः-यम् a circle. घटा a multitude.

एतस्मिन् अस्मिन् क्षणे, स्तिमिततर-कल्लोल-वलयाः कल्लोलानां लहरीणां,वलयाः वृत्तानि,वलयाऽऽकारा लहर्यः इत्यर्थः; स्तिमिततराः अत्यन्तं

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१. ०रस्सि A B. C. २. ०वन्तः A. B. C. ३. A. C. add '?'.

सीता—जदि मए सअललोअमहत्थप्पच्चआपूरिदगुरुसासणं उम्मु-
यदि मया सकल-लोक-महाऽर्थ-प्रत्ययाऽऽपूरित-गुरु-शासनम् उन्मू-
लिअमहामहीहरसहस्सविरइदसेदुवंधविभत्तमहासमुद्दम् सुरासुर-
लित-महा-मही-धर-सहस्र-विरचित-सेतुबन्ध-विभक्त-महा-समुद्रं सुरासुर-
भुवणेक्कधणुद्धरं राहवकुलणंदणं तुमं उज्झिअ पइव्वदाविरुद्धेण भावेण
भुवनैक-धनुर्धरं राघव-कुल-नन्दनं त्वामुज्झित्वा पति-व्रता-विरुद्धेन भावेन
(ण)[2]अण्णो को वि णअणेहिं णिव्वण्णिदो वअणेण आलविदो, हिअएण
(न)[2] अन्यः कोऽपि नयनाभ्यां निर्वर्णितः, वचनेनाऽऽलपितः, हृदयेन
वा चिंतिदो,[3] एदिणा सच्चवअणेण सअललोअपच्चक्खदीसमाण-
वा चिन्तितः, एतेन सत्य-वचनेन सकल-लोक-प्रत्यक्ष-दृश्यमान-
दिव्वरूपधारिणी भअवदी महप्पहावा चित्तसुद्धिं[4] मे लोअस्स पआसी-
दिव्य-रूप-धारिणी भगवती महा-प्रभावा चित्त-शुद्धिं मे लोकस्य प्रकाशी-
करोदु[5]।
करोतु।

(सर्वे सभ्रमं नाटयन्ति)

निश्चलाः, कल्लोल-वलयाः येषां तादृशाः,उदन्वन्तः समुद्राः, शान्ताः शान्तिम् उपेताः, गति-रहिताः, निः-शब्द-प्रशान्ताः इति भावः, (संवृत्ताः)। प्रकृति-चपलः निसर्गेण चञ्चलः, अपि, एषः सर्वत्र सर्वदा साक्षात्क्रियमाणः, पवनः समीरः, व्योम्नि आकाशे, निरारम्भः निर्गतः आरम्भः क्रिया यस्य सः, निष्क्रियः (संजातः)। गज-घटाः हस्तिनां पङ्क्तयः, अत्र दिग्गजाः,निभृततर-कर्णाः निभृततरौ अत्यन्त-निःस्पन्दौ कर्णौ श्रोत्रे यासां तादृश्यः,प्रवृत्ताः भूताः। कृत्स्नं सर्वम् ,जगत् स्थावर-जङ्गमः लोकः,जनक-तनयोक्तौ जानकी-वचने, अवहितं दत्तावधानम्, जातम् वृत्तम् ॥ २३ ॥

महाऽर्थः a great thing. **प्रत्ययः** belief. **सेतु-बन्धः** a construction in the form of a bridge; a bridge. **उज्झित्वा** leaving; excepting. **वचनम्** mouth. **सत्य-वचनम्** the declaration of an oath.

'यदि मया' इति। 'यदि मया......त्वाम् उज्झित्वा पतिव्रता-

१. ॰बन्ध॰ A. B. C.

२. This has been added by us.

३. Dr. Woolner suggests to add इति केचित्.

४. ॰त्तशुद्धिं A. B. C.

५. पअडीकरोदु Variant given in brackets in A. B. C. Its छाया would be प्रकटीकरोतु

वाल्मीकिः—किमेतदव्यक्त-भीषणं लोकस्य रसान्तरमाविर्भूतम् !

नादः पाताल-मूलात्प्रभवति तुमुलं[1] पूरयन् व्योम-रन्ध्रं,
पातं-क्लिष्टा इवैते[2] दिशि दिशि गिरयो[3] मन्द-मन्दाश्चरन्ति ।

विरुद्धेन भावेन न अन्य कः अपि......हृदयेन...चिन्तितः, एतेन सत्य-वचनेन.......भगवती (वसु-धरा) चित्त-शुद्धिं मे लोकस्य प्रकाशी-करोतु'इति मुख्यं वाक्यम्। **सकल-लोक-महाऽर्थ-प्रत्ययाऽऽपूरित-गुरु-शासनम्** सकल-लोकस्य त्रि-भुवनस्य,महाऽर्थम् अत्यर्थं कल्याण-साधकम् इति प्रत्ययेन विश्वासेन,आ समन्तात्,पूरितम् अनुष्ठितम् गुरोःपितुः,शासनम् आज्ञा येन सः, तादृशम्। **उन्मूलित-महा-मही-धर-सहस्र-विरचित-सेतु-बन्ध-विभक्त-महा-समुद्रम्** उन्मूलिताः उत्पाटिताः ये महा-मही-धराः विशालाः पर्वताः, तेषां सहस्रेण, विरचितः निर्मितः, यः सेतु-बन्धः संवर-रूप निर्माणम् , तेन विभक्तः द्वैधी-कृतः, महा-समुद्रः विस्तृतः सागरः येन सः, तम्। **सुरासुर-भुवनैक-धनुर्धरम्** सुर-भुवने स्वर्गे, असुर-भुवने पाताले च (पृथिव्याः तु किम् वक्तव्यम्), एकः अ-समानः, धनुर्धरः धानुष्कः, अ-द्वितीयः वीरः इति भावः,तम्। **राघव-कुल-नन्दनं** रघु-वंशस्य हर्ष-जनक तनयम्। **उज्झित्वा** परित्यज्य। **निर्वर्णितः** दृष्टः। **वचनेन** उच्यते अनेन तद् वचनं मुखम् , तेन। **सत्य-वचनेन** शपथ-ग्रहण-सामर्थ्यात्। **'सकल-लोक'** इति सकलैः सर्वैः, लोकैः जनैः, प्रत्यक्षं समक्षम् , साक्षाद्, दृश्यमानम् अवलोक्यमानं यद् दिव्यं स्वर्गीयम् रूपम्,तस्य धारिणी वोढ्री। **भगवती** ऐश्वर्य-युक्ता, पूज्या वा (वसु-धरा)। **महा-प्रभावा** अलौकिक-सामर्थ्योपेता। **संभ्रमं** भय-मिश्रम् आश्चर्यम्।

रसान्तरम् a new (*lit.*, different) sentiment.

अ-व्यक्त-भीषणम् अ-स्पष्ट-स्वरूपं भयंकरं च। **रसान्तरम्** अन्यः रसः, अ-विविच्यमान-स्वरूपः विलक्षणः रसः इति भावः। **आविर्भूतं** प्रादुर्भूतम्।

तुमुल tumultous. **व्योम** sky. **पातः** flying. **क्लिष्ट** tired; wearied; worn out. **जलधिः, उद-निधिः** a sea. **वेला** a shore.

१.ककुभः(तुमुलं) A and C. B gives the variant in foot notes. तुमुलः would be better, if it is found in some manuscript later on.

२. A. C. add (?).

३. Dr. Woolner substitutes गिरयो with सरितो.

बद्धाऽऽनन्दाः समन्ताल्लवण-जलधयो मथ्यमाना इवाऽऽसन्
सीमामुल्लङ्घ्य वेगादुद-निधि-सलिलैः स्वानि वेला-वनानि ॥२४॥

सीते,त्वामुद्दिश्य[1] प्रादुर्भूतानि सर्व-लक्षणानि । पुनरप्यावर्त्यतां[2] सत्यम् ।

(सीता "जइ मए सअललोअ"[3] इत्यादि पठति)

(नेपथ्ये)

स्वस्ति गोभ्यः । स्वस्ति ब्राह्मणेभ्यः । स्वस्ति राघव-कुलाय ।

आकृष्टा मिथिलाऽधिराज-तनया-सत्येन पातालत-
स्तोयोन्मज्जन[4]-लीलया तनुमिमां हित्वाऽऽत्मनः स्थावराम् ।

नादः शब्दः, व्योम-रन्ध्रम् आकाश-रूपं बृहच्छिद्रम् तुमुलम् आकुलं यथा स्यात् तथा, पूरयन् व्याप्नुवन्, पाताल-मूलात् अधो-लोक-तलात्, प्रभवति उत्पद्यते । एते पुरतः दृश्यमानाः, गिरयः पर्वताः, पात-क्लिष्टाः पातेन उड्डयनेन, क्लिष्टाः श्रान्ताः, इव यथा, दिशि दिशि सर्वासु दिक्षु, मन्द-मन्दाः अतीव-मन्दाः जाताः सन्तः, चरन्ति परिक्रामन्ति, गमनं कुर्वन्ति । उदनिधि- सलिलैः समुद्र-जलैः, वेगात् तरसा, सीमाम् मर्यादाम् . उल्लङ्घ्य अतिक्रम्य, समन्ताद् अतिमात्रम्, बद्धाऽऽनन्दाः गृहीत-हर्षाः, लवण-जलधयः क्षाराः समुद्राः, स्वानि स्वीयानि, वेला-वनानि तट-काननानि, मथ्यमानाः समालोड्यमानाः इव यथा, आसन् सन्ति इति भावः ।

'मथ्यमानाः'इति कर्मणि प्रयोगः। 'उद-निधि-सलिलैः' इति तृतीयान्तं कर्तृ-पदम्। 'लवण-जलधयः'इति प्रथमान्तं पदं गौणं कर्म। 'वेला-वनानि'इति द्वितीयान्तं पदं प्रधानं कर्म। वाक्यमिदं 'देवैः क्षीर-निधिः सुधां मथ्यते' इत्यनेन सह संवादनीयम्। व्याख्यातं प्रधानं वाक्यं कर्तरि 'उदनिधि-सलिलानि लवण-जलधीन् वेला-वनानि मथ्नन्ति (शत्रन्तं पदम् इदम्) आसन्'—इति प्रयोक्ष्यते ॥२४॥

आवर्त्यताम् should be repeated.

त्वाम् उद्दिश्य त्वां प्रति । सर्व-लक्षणानि निखिलानि विलक्षणानि चिह्नानि । सत्यं शपथ-वाक्यम् । आवर्त्यतां (त्वया) पुनः उच्चारणीयम् ।

सत्यम् an oath. **उन्मज्जनम्** coming out; emerging. **लीला** a sport, an action done sportively. **हित्वा** having left. **स्थावर** immovable.

१. सीतामु० A. २. ०वर्ततां A. B. C. ३. Vide p. 150, l. 1.

४. तोयान्म० A. B. C. The correction is suggested by Dr. Woolner.

साक्षाल्लक्षित-दिव्य-मूर्ति-महिमा[1] योगेन विश्वं-भरा
लोकं मध्यममम्बु-राशि-रशना देवी समारोहति ॥ २५ ॥

(सर्वे आकर्ण्य विस्मयं नाटयन्ति)

वाल्मीकिः—कथमदृष्टपूर्वाऽश्रुतपूर्वेयमाश्चर्य-परंपरा-वृत्तिः ।[2]

एतज्ज्योतिरुदेति नाग-भुवनात्[3] संवासयन्तश्चिरान्
माल्यैः शीतल-पद्म-गन्धि-सुभगाः पाताल-वाता दिशः ।
एषाऽऽविर्भवति क्रमेण वसुधा राजन्, बधानाञ्जलिं[4]
सौमित्रे, प्रणमाऽऽदरात् कुश-लवौ पुष्पाञ्जलिः कीर्यताम् ॥२६॥

महिमन् greatness. **अम्बु-राशिः** ocean.

अम्बु-राशि-रशना सागर-काञ्ची, **देवी** दिव्य-गुण-युक्ता, **विश्वं-भरा** पृथिवी, **मिथिलाऽधिराज-तनया-सत्येन** जानकी-शपथेन, **पातालतः** अधो-लोकात्, **आकृष्टा (सती),इमां** सर्व-प्रत्यक्षाम्,**आत्मनः** स्वस्याः, **स्थावराम्** अ-चराम्, **तनुं** शरीरम्, **हित्वा** त्यक्त्वा, **योगेन** समाधि-जन्येन सामर्थ्येन, **साक्षाल्लक्षित-दिव्य-मूर्ति-महिमा** साक्षात् प्रत्यक्षम्,लक्षितः दृष्टः दृश्यमानः इति यावत्, दिव्यायाः अलौकिक्याः, मूर्तेः शरीरस्य, महिमा महत्त्वं यस्याः सा, तादृशी, **तोयोन्मज्जन-लीलया** जलाद् निर्गमनस्य विलासेन पुरस्सरम्, **मध्यमं लोकं** भू-लोकम्, **समारोहति** अधिरोहति, आक्रामति ॥२५॥

आश्चर्य astonishing (incident). **परं-परा** series. **वृत्तिः** occurence.

आश्चर्य-परम्परा-वृत्तिः आश्चर्याणां विस्मयाऽऽवहानां वृत्तान्तानां या परम्परा श्रेणिः, तस्याः वृत्तिः घटना ।

ज्योतिः light. **उदेति** rises. **संवासयत्** giving scent to; embalming. **माल्यम्** a garland; excellent flowers. **सु-भग** pleasant. **अञ्जलिः** folded hands. **अञ्जलिं बधान** fold hands in salutation.

एतत् साक्षाद् दृश्यमानम्,**ज्योतिः** तेजः, **नाग-भुवनात्** नाग-लोकात्, पातालात्,**उदेति** आक्रमते। **माल्यैः** कुसुम-दामभिः,माला-ग्रथन-योग्यैः श्रेष्ठैः कुसुमैः च, **शीतल-पद्म-गन्धि-सुभगाः** शीतलाः पद्म-गन्धयः च, अतः एव

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१. ०मायो० B.

२. A. B. C. read this sentence without any *Sandhi*.

३. ०गभव० A. B. C.

४. दधा० A. B. C.

(सर्वे यथोक्तं नाटयन्ति । ततः प्रविशति पातालोद्भेदं नाटयन्ती पुष्प-वर्षा[३]भिर्नारीभिः सह समानोदात्तोज्ज्वल-वेषाभिश्च पृथ्वी)

सर्वे—(कृताञ्जलयः)

त्वं बिभर्षि जगत् कृत्स्नं शेष-मूर्ध्ना त्वमुह्यसे ।
काम्यानभिमतान् देवास्त्वामेव दुदुहुः पुरा ।।२७।।
उन्नतौ विन्ध्य-कैलासौ तव देवि, पयो-धरौ ।
जाह्नवी हार-यष्टिस्ते समुद्रा रत्न-मेखला[२] ।।२८।।

सुभगाः चेतो-हराः, **पाताल-वाताः** अधो-लोक-पवनाः, **दिशः** ककुभः, **चिराद्** दीर्घ-कालम्, **संवासयन्तः** सुरभयन्तः (**वान्ति**) । **एषा** प्रत्यक्षम् अवलोक्यमाना, **वसुधा** पृथ्वी, **क्रमेण** शनैः शनैः इत्यर्थः, **आविर्भवति** प्रादुर्भवति, प्रकटी-भवति । **राजन्** भो नृप राम-भद्र, **अञ्जलिं** प्रणामाञ्जलिम्, **बधान** कुरु, रचय । **सौमित्रे** अयि लक्ष्मण, **आदरात्** स-सत्कृति, **प्रणम** नमस्कुरु । **कुश-लवौ** भोः कुश,लव च, (**युवाभ्याम्**) **पुष्पाञ्जलिः** पुष्पाणाम् अञ्जलिः, अञ्जलि-पूर्णानि कुसुमानि इत्यर्थः, **कीर्यताम्** अवकीर्यताम्, वसुंधरायाः उपरि निक्षिप्यताम् इत्यर्थः ।।२६।। –

उद्भेदः bursting.

पातालोद्भेदं अधो-लोक-स्फोटनम् । **समानोदात्तोज्ज्वल-वेषाभिः** तुल्योदार-भासमान-नेपथ्याभिः ।

बिभर्षि (you) bear. **उह्यसे** you are borne. **अभिमत** desirable; agreeable. **काम्य** *here*, object of enjoyment.

(**भो वसुं-धरे,**) **त्वं** भवती, **कृत्स्नम्** अखिलम्, **जगत्** संसारम्, **बिभर्षि** धारयसि । **त्वं** भवती स्वयम्, **शेष-मूर्ध्ना** नाग-राजस्य अनन्तस्य शिरसा, **उह्यसे** धार्यसे । **पुरा** प्राचीने समये, **देवाः** इन्द्राऽऽदयः अमराः, **त्वां** भवतीम्, **एव**, **अभिमतान्** अभीष्टान्, **काम्यान्** अभिलषणीयान् श्रेष्ठान् पदार्थान्, **दुदुहुः** दुग्धवन्तः ।

अत्र '**देवाः**' इति प्रथमान्तं पदं कर्तृ, '**त्वाम्**' इति द्वितीयान्तं पदं गौणं कर्म, '**काम्यान्**' इति द्वितीयान्तं पदं प्रधानं कर्म विज्ञेयम् । कर्मणि तु 'देवैः पुरा त्वम् एव काम्यान् दुदुहिषे' इति प्रयोगः ।।२७।।

उन्नत elevated. **पयो-धर**: breast. **जाह्नवी** Gaṅgā. **मेखला** waist-girdle,

देवि भो भगवति, **उन्नतौ** उच्छ्रितौ, **विन्ध्य-कैलासौ** विन्ध्याचलः

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२. ०खलाः A. B. C.

३. The text might have been ०वर्षिणीभि०

यज्ञाङ्गानां समुत्पत्त्यै वासवस्त्वां प्रवर्षति ।
रत्नानामोषधीनां च त्वां प्रसूतिं प्रचक्षते ॥२९॥

नमो भगवत्यै विश्वं-भरायै । (प्रणमन्ति)

पृथ्वी—(दिशो विलोक्य) अहो ! अनतिक्रमणीयं शासनं प्रतिनिवृत्तानां पतिव्रतानाम् ।

व्याप्य द्यावा-पृथिव्यौ प्रतिहत-गतयो यत्र भानोर्मयूखा[1]
गाम्भीर्याक्षीण-वेगो नियमयति गतिं यच्च वोढुं गरुत्मान् ।
यत् स्थानं विप्रकर्षात् परिमित-तपसां योगिनामप्यगम्यं
तस्मादाकृष्य साऽहं जनक-तनयया दूरमारोपिताऽस्मि ॥ ३० ॥

कैलास-पर्वतः च, तव भवत्याः,पयो-धरौ स्तनौ,(स्तः) । जाह्नवी जह्नु-सुता भागीरथी, ते तव, हार-यष्टिः मुक्ता-कलापः (वर्तते) । समुद्राः सागराः,(ते) रत्न-मेखला रत्न-जटिता काञ्ची, (विद्यन्ते) ॥२८॥

यज्ञाङ्गम् a requisite of sacrifice. प्रसूतिः source.

वासवः इन्द्रः,यज्ञाङ्गानां यागानां साधन-भूतानाम् ओषधीनां वनस्पतीनां च, समुत्पत्त्यै जननार्थम्, त्वां भवतीम्, प्रवर्षति वर्षणेन सिञ्चति । (मुनयः) त्वां भवतीम्, रत्नानां मणीनाम्, ओषधीनां सोम-ब्राह्मी-शतावर्यादीनाम्, च, प्रसूतिम् उत्पत्ति-स्थानम्, प्रचक्षते वर्णयन्ति ॥२९॥

प्रतिनिवृत्ता (a lady) perfectly retired from all worldly enjoyments.

प्रतिनिवृत्तानां विषय-पराङ्मुखीनाम्, संयमैक-निरतानाम् इत्यर्थः ।

व्याप्य having pervaded. द्यावा-पृथिव्यौ the sky and the earth. प्रतिहत stopped; checked. भानुः the sun. मयूखः a ray. नियमयति alleviates,checks, regulates. वोढुम् for going. गरुत्मान् Garuḍa. विप्रकर्षः distance. आरोपित made to ascend.

भानोः सूर्यस्य, मयूखाः किरणाः, द्यावा-पृथिव्यौ द्यौः आकाशः (स्वर्गः वा) च, पृथिवी च, ते, व्याप्य स्व-प्रसरेण पूरयित्वा, यत्र यस्मिन् स्थाने, प्रतिहत-गतयः अवरुद्ध-प्रसराः, (भवन्ति) । गाम्भीर्याक्षीण-वेगः गम्भीरतया अ-क्षीणः अ-हीनः, वेगः रंहः यस्य सः,गरुत्मान् गरुडः,च अपि, यत्(स्थानम्),वोढुं गन्तुम्,गतिं वेगम्,नियमयति संयमयति,न्यूनीकरोति ।

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1. ०खाः A. B. C.

तत् तामेवाभिभाषिष्ये । वत्से मैथिलि, कर्तव्यतां केनार्थयसि ?

सीता—(स-विस्मयं विलोक्य) भअवदि, का तुमं ?

भगवति, का त्वम् ?

पृथ्वी—किं न मां वेत्ति भवती ?

मामामनन्ति मुनयः प्रणव-द्वितीयां
मत्तः प्रसूतिरखिलस्य चराचरस्य ।
मय्येव सिध्यति तपोऽवनि-देवतां त्वं
जानीहि जानकि, तवान्तिकमागतां माम् ॥३१॥

अपि च वत्से, ज्ञायतामिदमपि ।

यत् (च) **स्थानम्** ,**परिमित-तपसाम्** सामान्य-तपसाम् अ-परिणत-तपसाम् इति भावः, **योगिनां** समाधिना ईश्वरं साक्षात्कर्तुं यतमानानाम्, **अपि**, **विप्रकर्षाद्** अति-दूरत्वात् कारणात् ,**अगम्यम्** अप्राप्यम् , **सा** सर्व-विदिता, **अहं** पृथ्वी, **जनक-तनयया** सीतया, **तस्मात्** पूर्वोक्त-महिम-समन्वितात् स्थानात् , **आकृष्य** समाकृष्टा सती, **दूरं** विप्रकृष्टं स्थानम् , **आरोपिता** अधिरोपिता, उच्चैः स्थापिता इति भावः, **अस्मि** वर्ते ॥३०॥

अभिभाषिष्ये I shall address.

अभिभाषिष्ये अभिमुखी-कृत्य वक्ष्यामि । **कर्तव्यतां** कार्यम् । **केन** कतमेन रूपेण । **अर्थयसि** प्रार्थयसे ।

आमनन्ति describe traditionally; *here*, recite. **प्रणवः** Om. **प्रसूतिः** generation; production. **अन्तिकम्** near.

मुनयः ऋषयः, **मां** त्वां भाषमाणाम् ,**प्रणव-द्वितीयां** "प्रणवः ओङ्कारः द्वितीयः सहचरः यस्याः ताम् ,आमनन्ति वदन्ति" इति एके । वस्तुतः तु 'ओं भूर्भुवः स्वः। तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् ॥' (ऋ० ३।६२।१०) इति गायत्री-जपे प्रणवाद् ओंकाराद् , द्वितीयाम् उत्तराम् , **आमनन्ति** आवृत्त्या उच्चारयन्ति । **मत्तः** मम सकाशाद् एव, **अखिलस्य** सर्वस्य अपि, **चराचरस्य** स्थावर-जङ्गम-रूपस्य जगतः, **प्रसूतिः** उत्पत्तिः (जाता) । **मयि** धरायाम् , अथवा अन्तरिक्षेण अव्यवहितायां धरायाम् , **एव** (**स्थित्वा अनुष्ठितम्**), **तपः** जप-संयम-प्राणाऽऽयामादि कृत्यम् , **सिध्यति** सफलं भवति । **जानकि** अयि सीते, **त्वं** भवती, **तव** भवत्याः, **अन्तिकं** समीपम् , **आगतां** प्राप्ताम् , **माम्** , **अवनि-देवतां** पृथ्व्याः अधिष्टात्रीं देवीम् , **जानीहि** बुध्यस्व ॥३१॥

अभ्युद्धृतिश्च सहसा ममैवेयमनुष्ठिता ।
पुरा महा-वराहेण त्वत्प्रभावेन साम्प्रतम् ॥३२॥

सीता—(अञ्जलिं बद्ध्वा[1]) भअवदि, अणुकम्पं अज्झासिअ जह
भगवति, अनुकम्पाम् अध्यास्य यथा
तुए एव्वं चारित्ताविकलत्तणेण अहिलक्खिदा तह लोअस्स पआसीअदु ।
त्वया एवं चारित्राविकलत्वेन अभिलक्षिता तथा लोकस्य प्रकाश्यताम् ।

पृथ्वी—तथाऽस्तु । (समन्तादवलोक्य)

ऋषयो दानवाः सिद्धा यक्ष-गन्धर्व किंनराः ।
मानवा लोक-पालाश्च भवन्त्ववहिताः क्षणम् ॥३३॥
रामं दाशरथिं मुक्त्वा न जातु पुरुषान्तरम् ।
मनसाऽपि गता सीतेत्येवं विदितमस्तु वः ॥३४॥

अभ्युद्धृतिः lifting. पुरा in old times.

इयं ईदृशी, च, सहसा एव मम अभ्युद्धृतिः अकस्माद् एव मामकम् अभ्युद्धरणम्, सर्वथा अपि अतर्कितं मामकीनं समुद्धरणम् इति भावः, पुरा अति-प्रत्न-काले, महा-वराहेण वराह-रूपेण अवतीर्णेन विष्णुना, अनुष्ठिता कृता, साम्प्रतम् इदानीं (च) त्वत्प्रभावेन त्वदीयया अलौकिक्या शक्त्या (संपादिता) ॥३२॥

अध्यास्य having recourse to.

अध्यास्य अवलम्ब्य, कृत्वा इत्यर्थः । एवम् अनेन प्रकारेण, पृथिव्या एवं पूर्वम् उक्तेन प्रकारेण इत्यर्थः । चारित्राविकलत्वेन चरित्रस्य अखण्डितत्वेन । अभिलक्षिता दृष्टा ।

अवहित: attentive.

ऋषयः मुनयः,दानवाः दैत्याः,सिद्धाः देव-योनि-भेद-विशेष-व्यक्तयः,यक्ष-गन्धर्व-किन्नराः त्रयः देव-योनि-विशेषाः,मानवाः मनुष्याः,लोकपालाः इन्द्राऽऽद्याः अष्ट,च,क्षणं क्षण-मात्रम् ,अवहिताः दत्तावधानाः,भवन्तु सन्तु ॥३३॥

मुक्त्वा having abandoned; leaving; excepting. न जातु never.

सीता जानकी, दाशरथिं दशरथ-तनयम्, रामम्, मुक्त्वा त्यक्त्वा, पुरुषान्तरं अन्यः पुरुषः पुरुषान्तरम्, तत्, राम-भिन्नं पुरुषम्, मनसा हृदयेन, अपि, जातु कदाचन,न,गता प्राप्ता,इति एतद् वस्तु,एवं पूर्णतया अनेन रूपेण, वः युष्माकम्, विदितम् विज्ञातम्, अस्तु भवतु ॥३४॥

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१. बध्वा A. B. C.

(आकाशात् पुष्प-वृष्टिर्दुन्दुभि-ध्वनयश्च)

सर्वे--(स-हर्षम्) अहो विस्मयः। वसुंधरा-संपादित-शुद्धिमनुवर्तयन्ति बहु-विधान्येतानि प्रादुर्भवन्ति--

आशा-मुखे त्रिदश-दुन्दुभयो ध्वनन्ति
व्योम्नः पतन्ति कुसुमानि निरन्तराणि।
आकस्मिकोऽप्युपरि धार्यत एव देव्याः
केनाप्यबाध्यविततें गगने वितानः॥३५॥

(नेपथ्ये)

जयति दशरथः स सत्य-संधो जयति तथैक-धनुर्धरश्च रामः।
जयति रघु-कुलं कलङ्क-मुक्तं जयति चरित्र-गुणोन्नता च देवी॥३६॥

पृथ्वी – अपि शुद्धिमती वैदेही?

अनुवर्तयत् approving, seconding.

वसुंधरा-संपादित-शुद्धि पृथिव्या विज्ञापितं सीता-पातिव्रत्यम्। अनुवर्तयन्ति अनुमोदमानानि। एतानि इमानि (लक्षणानि)।

आशा-मुखम् expanse of quarters. त्रि-दशः a god दुन्दुभिः a drum. निरन्तर continuous. अबाध्यम् unobstructedly. वितत expanding. वितान a canopy.

आशा-मुखे विस्तृतानां दिशां प्रदेशेषु, त्रिदश-दुन्दुभयः देवानां भेर्यः, ध्वनन्ति नदन्ति। व्योम्नः आकाशात्, निरन्तराणि अनवच्छिन्नानि अ-विरत-प्रवाहाणि, कुसुमानि पुष्पाणि, पतन्ति गलन्ति, स्रंसन्ते। केन अपि अ-विज्ञातेन केनचन व्यक्ति-विशेषेण, अबाध्य-वितते प्रतिबन्ध-रहितं यथा भवति तथा विस्तृते, गगने आकाशे, देव्याः राज्ञ्याः सीतायाः, उपरि उपरि-भागे, आकस्मिकः सर्वथा अतर्कितोपनतः, वितानः उल्लोचः, अपि, धार्यते एव विस्तार्यते नूनम्॥३५

जयति is triumphant. संधा a promise. धनुर्धरः an archer.

सः प्रसिद्धः, सत्य-संधः सत्य-प्रतिज्ञः, दशरथः रामस्य पिता, जयति सर्वोत्कर्षेण वर्तते। तथा तथैव, एक-धनुर्धरः अ-समानः धानुष्कः, रामः ज्येष्ठ-दाशरथिः, जयति। कलङ्क-मुक्तं दोष-विहीनम्, रघु-कुल सूर्य-वंशः, जयति। चरित्र-गुणोन्नता चरित्रेण आचारेण, गुणैः पातिव्रत्यादिभिः च उदारा, देवी सीता, च, जयति॥३६॥

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१. ०ष्टिः दु० A. B. C. २. ०प्यबध्य० A. ०प्यवध्य० B. C.

३, The text might have been ०वितता

सर्वे—(कृताञ्जलयः)

या स्वयं प्रकृति-निर्मला सती छाद्यतेऽन्य-जन-वाद-वारिदैः ।
जानकी भगवति त्वयाऽद्य सा चन्द्रिकेव शरदा विशोधिता॥३७॥

(प्रणमन्ति) अपि नामा[1]ऽऽश्चर्यं मिथुनं भूयः संयुज्यते !

वाल्मीकिः—भो भोः कौसल्या-मातः,संभाव्यतां सीता परिशुद्धि-परिग्रहेण ।

रामः—यदाज्ञापयन्ति गुरवः । वत्स लक्ष्मण,क्रियतां पाद-प्रणामः ।

सीता—(अञ्जलिं बद्[2]ध्वा सहर्षम्) जेदु अंअउत्तो ।

जयतु आर्य-पुत्रः ।

वाल्मीकिः—अहो उदात्त-शालीनः प्रतिग्रह-प्रकारः !

लक्ष्मणः—(स-हर्षं स-लज्जं च)आर्ये,वध्यः पातकी लक्ष्मणः प्रणमति।

अन्य-जन common folk. **वाद** statement; *here* scandal. **वारि-दः** a cloud. **चन्द्रिका** moonlight.

भगवति ऐश्वर्य-युक्ते पूज्ये वसुं-धरे, **या** जानकी, **स्वयम्** आत्मना, **प्रकृति-निर्मला** निसर्गेण एव पवित्रा,**सती** स्थिता,(**अपि**),**अन्य-जन-वाद-वारिदैः** अन्य-जनाः पृथग्जनाः, सामान्याः अ-शिक्षिताः पुरुषाः,तै विहिताः वादाः अपवादाः एव मेघाः, तैः, **छाद्यते** स्वल्प-काल-पूर्वं यावत् प्रावृता आसीत्, **सा** (जानकी), **अद्य** अस्मिन् दिवसे, **त्वया** भवत्या, **शरदा** शरदृतुना, **चन्द्रिका** ज्योत्स्ना, **इव** यथा, **विशोधिता** पवित्री-कृता ॥३७॥

आश्चर्यं astonishing; exceptional. **परिग्रहः** acknowledgement. **प्रतिग्रहः** acceptance. **वध्यः** fit to'be executed.

अपि नाम संभावयामः वयम् ,वयम् आशास्महे। **आश्चर्यम्** अद्भुतम्, अलौकिकम् इति भावः। **मिथुनं** दम्पती। **भूयः** पुनः। **संयुज्यते** संयुक्तं भवति। **कौसल्या-मातः** कौसल्या माता यस्य सः कौसल्या-माता, तत्संबुद्धौ। भो राम इत्यर्थः। **संभाव्यतां** सत्क्रियताम्। **परिशुद्धि-परिग्रहेण** पूर्ण-शुद्धेः अभ्युपगमेन। **उदात्त-शालीनः** उदारः विनय-समवेतः च। **प्रतिग्रह-प्रकारः** स्वीकार-विधिः। **वध्यः** वधार्हः। **पातकी** पापः।

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१. नाम आश्च॰ A. B. C.

२. बध्वा A. B. C.

सीता—कीस तुए अप्पा णिंदिअदि। एव्वं अप्पगुरुणिओअवट्टी
कुतस्त्वया आत्मा निन्द्यते। एवम् आत्म-गुरु-नियोग-वर्ती
चिरं जीव।
चिरं जीव।

वाल्मीकिः—वत्स राम, अनेन गृहीता वैदेही। स्वयमाभाष्य पाणिना पाणौ संगृह्य नियुज्यतां यज्ञाधिकारे।

(रामो लज्जां नाटयति)

वाल्मीकिः—अलं लज्जया। यज्ञाङ्गं विना किं वाऽपूर्वम्[1]—दाशरथेः सर्व-साक्षिकं पाणि-ग्रहणम्—इति ?

रामः—समाचारोऽयं गुरु-नियोगश्च। (सीतां पाणौ गृहीत्वा) भद्रे वैदेहि,

अपत्यमिष्टं च वदन्ति देवाः फल-द्वयं दार-परिग्रहस्य।
पूर्वं तयोस्त्वय्युदपादि हृद्यं वहस्व वासे भवने द्वितीयम्॥३८॥[2]

आत्म-गुरु-नियोग-वर्ती स्व-ज्येष्ठाऽऽदेश-वश्यः।

आभाष्य having talked; speaking. **पाणिः** hand. **अधिकारः** office. **पाणि-ग्रहणम्** grasping (accepting) of hand; marriage. **समाचारः** traditional practice.

अनेन एतेन प्रतिग्रह-प्रकारेण। **आभाष्य** आलप्य। **पाणिना** आत्म-करेण। **पाणौ** तस्याः हस्ते। **लज्जया** त्रपया। **अलं** कृतम्, किमपि साध्यं न अस्ति इति भावः। **दाशरथेः सर्व-साक्षिकं पाणि-ग्रहणं (पुरा जनक-पुर्यां निर्वृत्तम्) इति(हेतोः, अधुना यज्ञाधिकारे नियोजयितुं सम्प्रति करिष्यमाणम् इदं पाणि-ग्रहणं) यज्ञाङ्गं** यज्ञाङ्गत्वाद् **विना, किं वा अपूर्वम्**—इत्यन्वयः। **सर्व-साक्षिकम्** सर्वे (उपस्थिताः जनाः) साक्षिणः यस्य तत्। **समाचारः** सदाचारः,। **गुरु-नियोगः** गुरोः पितृवत्पूज्यस्य श्रीमद्-वाल्मीकेः आज्ञा। अथवा गुरोः उपाध्यायस्य वाल्मीकेः, आज्ञा।

अपत्यम् progeny. **इष्टम्** sacrifice. **परिग्रहः** acceptance. **हृद्य** charming; agreeable.

देवाः विद्वांसः, बुधाः, **दार-परिग्रहस्य** भार्या-स्वकरणस्य, अपत्यं

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१. वा अपू० A. B. C,

२. A. B. C. add interogation mark after this.

सीता—जं अंअउत्तो आणवेदि। उच्छसिओ मे अप्पा। पच्चा-[1]
यद् आर्यपुत्र आज्ञापयति। उच्छ्वसितो मे आत्मा। प्रत्या-
गदा मे पाणा।
गता मे प्राणाः।

पृथ्वी—अ-विघ्नमस्तु यज्ञानां काले वर्षतु वासवः।
निरातङ्काः प्रजाः सन्तु सीता-राम-समागमात् ॥३९॥
(अन्तर्धानं नाटयन्ती निष्क्रान्ता)

रामः—कथमन्तर्भूता वसुमती !

वाल्मीकिः—अनति-दीर्घ-संनिधाना हि देवताः।

रामः—भगवताऽहमभ्यनुज्ञातो लक्ष्मणमभिषेक्तुमिच्छामि।

संततिः, इष्टम् इष्टिः यागः,च,(इति) फल-द्वयं फलयोः द्वयम्, द्वे फले इति भावः, वदन्ति कथयन्ति, कीर्तयन्ति। अथवा फल-द्वयं (वर्तते इति) वदन्ति ब्रुवन्ति। तयोः अपत्याध्वरयोः, पूर्वं प्रथमम्, अपत्यम् इति भावः, त्वयि जानक्याम्, हृद्यं सुन्दरम्, सर्व-जन-मनो-हारि इत्यर्थः, उदपादि (प्राग् एव) उत्पादितम्। भवने गृहे, वासे निवासे (सति), भवन-वासं स्वीकृत्य इत्यर्थः, द्वितीयम् अपरं फलम्,याग-रूपम्, वहस्व धारय ॥३८॥

उच्छ्वसित is relieved.

उच्छ्वसितः उल्लास-युक्तः, दुःखाद् मुक्तः, अभ्युद्धृतः। प्रत्यागताः प्रतिनिवृत्ताः। प्राणाः जीवनम् इति भावः।

अ-विघ्नम् absence of obstructions. वासवः Indra. आतङ्कः fear; disease.

सीताराम-समागमात् जानकी-दाशरथ्योः संमेलनाद्, यज्ञानाम् यागानाम्, अ-विघ्नम् विघ्नानाम् अभावः, अस्तु भवतु। वासवः इन्द्रः, काले उचित-समये, वर्षतु जलं पातयतु। प्रजाः जनता, निरातङ्काः नीरोगाः, निर्भयाः च, सन्तु भवन्तु ॥३९॥

वसुमती earth. संनिधानम् proximity.

अन्तर्भूता अन्तर्हिता, दृष्टेः अ-विषयं गता। अनति-दीर्घ-संनिधाना अनति-दीर्घम् अचिरम्, संनिधानं सामीप्यं यासां ताः।

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१. पच्छा० A. B. C.

लक्ष्मणः—(अञ्जलिं बद्ध्वा[1]) यदि प्रसन्नमार्येण, तेन तनय-संक्रामिणा युवराज-शब्देन विभज्यतां चिर-कालानुचरः सौमित्रिः ।

वाल्मीकिः—इक्ष्वाकु-कुल-सदृशमभिहितम् ।

रामः—का गतिः । अनतिक्रान्तैव रामेण लक्ष्मण-प्रार्थना । अवश्यं चेदिदं कर्म वत्सस्य, तदहमेव तत् प्रतिपत्स्ये । सौमित्रे, आनीयतामभिषेक-संभारः ।

लक्ष्मणः—आर्य, संपादितं सर्वमभिषेक-समयोचितं व्यग्र-हस्ताभिर्देवताभिः । पश्य—

एषच्छत्रं[2] वहति भगवान् वासवश्चन्द्र-गौरं
देवी बाल-व्यजन-युगलं जह्नु-कन्या शची च ।
अम्भो-गर्भान् कनक-कलशान् धारयन्ति प्रजौघा-
श्चित्रं नैतत् प्रणय-सुलभाः सम्पदस्तद्विधानाम्[3] ॥४०॥

संक्रामिन् accustomed to pass to. **विभज्यताम्** should be relieved. **अतिक्रान्ता** rejected, transgressed. **प्रतिपत्स्ये** I shall do. **संभार**: materials. **व्यग्र** occupied.

प्रसन्नम् आर्येण प्रसन्नः आर्यः, सानुग्रहः भवान् । **तनय-संक्रामिणा** तनयं संक्रामति गच्छति इति तच्छीलः तेन, ज्येष्ठ-सुत-संक्रमण-शीलेन, **विभज्यताम्** विभक्तः विधीयताम्, पृथक् क्रियताम्, लघू-क्रियताम् इत्यर्थः । **प्रतिपत्स्ये** करिष्यामि । **अभिषेक-संभारः** यौवराज्याधिकार-प्रदान-समये क्रियमाणस्य स्नानाऽऽदि-विधेः उपकरण-समूहः। **व्यग्र-हस्ताभिः** कार्य-व्यापृत-कराभिः, अभिषेकोप-करण-कलापेन अ-रिक्त-कराभिः ।

बाल-व्यजनम् *chowrie.* **शची** Indrāṇī. **ओघ**: crowd. **प्रणय**: love, *here,* wish. **सु-लभ** accessible. **तद्विध**: of that sort; very eminent.

एषः प्रत्यक्षं विलोक्यमानः, **भगवान्** ऐश्वर्यवान्, **वासवः** इन्द्रः, **चन्द्र-गौरं** शशिवद् निर्मल-श्वेतम्, **छत्रम्** आतप-त्रम्, **वहति** धारयति, **देवी** दिव्य-गुण-युक्ता, **जह्नु-कन्या** भागीरथी, **शची** इन्द्राणी, **च**, **बाल-व्यजन-युगलं** द्वे चामरे (वहतः), **प्रजौघाः** जन-समुदायाः, **अम्भो-गर्भान्** अम्भः जलम्

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१. बध्वा A. B. C.

२. एतच्छत्रं B.

३. ०स्त्वद्वि० Suggestion.

रामः—आवयोस्तर्हि वेत्राधिकारः ।

लक्ष्मणः—अनुगृहीताभियोगः संविभागः ।

रामः—लक्ष्मण, वेत्रं धारय । (वाल्मीकिमुद्दिश्य) भगवन्नभिषिच्यतां नप्ता ।

वाल्मीकिः—(कलशमादायोपसर्पन्) भो भोः साकेत-निवासिनः पौराः, नाना-दिगन्त-वासिनो राजानः, विभीषण-सुग्रीव-हनुमत्प्रभृतयो महा-रथाः, शृण्वन्तु भवन्तः—

मैथिली-तनयः श्रेष्ठः कुशो नाम महा-रथः ।
अभिषिक्तोऽद्य साम्राज्ये मान्यतामस्य शासनम् ॥४१॥

गर्भे मध्ये येषां तान् पानीय-पूर्णान् इत्यर्थः,**कनक-कलशान्** सुवर्ण-घटान्, **धारयन्ति** गृह्णन्ति । **एतत्** पूर्वोक्तं देवताभिः अभिषेकोपकरण-संकलनम्, **चित्रम्** आश्चर्य-करम्,**न (अस्ति । यतः हि) तद्विधानां** सा अति-प्रसिद्धा विधा प्रकारः येषाम्, तेषाम्,महा-पुरुषाणाम् इति भावः,**संपदः** ऐश्वर्याणि, **प्रणय-सुलभाः** प्रणयेन याच्ञा-मात्रेण, इच्छा-मात्रेण इति यावत् सु-प्रापाः, अनायास-लभ्याः इत्यर्थः, **(भवन्ति)** ॥४०॥

वेत्रः mace. **अधिकारः** duty. **अनुगृहीत** favoured (with permission). **अभियोगः** co-operation; *or*, a thing asked. **संविभागः** relieve. **नप्ता** a grandson; a son of a son or of a daughter. **साकेतम्** Ayodhyá.

अनुगृहीताभियोगः अनुगृहीतः अनुग्रहेण प्रतिपादितः अनुज्ञातः, अभियोगः यस्मिन् सः । अभियोगः पुनः सहयोगः वा, प्रार्थितं वस्तु वा । तत् च वस्तु अत्र मनसा एव प्रार्थितम्, साक्षात् तु अग्रे प्रार्थयितव्यम् एव स्थितं ज्ञेयम् । **संविभागः** यौवराज्य-भाराद् मुक्तिः । **नप्ता** पौत्रः । नप्तृ-शब्दः पौत्र-दौहित्रोभय-वाचकः, परं रामेण पौत्रार्थे प्रयुक्तः इत्येव पक्षः ज्यायान् ।

साम्राज्यम् sovereignty. **मान्यताम्** should be respected

मैथिली-तनयः जानकी-पुत्रः, **श्रेष्ठः** उत्तम-गुण-समवेतः, **कुशः नाम** कुशः इति प्रसिद्धः, **महा-रथः** शूराणाम् अपि शूरः, **अद्य** अस्मिन् समये, **साम्राज्ये** चक्रवर्तित्वे, **अभिषिक्तः** यथा-विधि स्नान-पूर्वकं प्रतिष्ठापितः । **अस्य** कुशस्य, **शासनम्** आज्ञा, **मान्यताम्** संभाव्यताम्, अनुष्ठीयताम् इत्यर्थः । अथवा **शासनम्** अनुशासनं प्रभुत्वम्,**मान्यताम्** स्वीक्रियताम् ॥४१॥

पुरं-दरस्य यत् स्वर्गे पाताले यच्च वासुकेः ।
पृथिव्यां यच्च मान्धातुस्तदस्तु तव मङ्गलम् ॥४२॥

(अभिषेकं नाटयति)

(नेपथ्ये कल-कलः) जय जय महाराज ।

सीता—पिअं मे दिट्ठिआ संउत्तं ।

प्रियं मे दिष्ट्या संवृत्तम् ।

रामः—पूर्णास्ते लक्ष्मणस्य मनो-रथाः ।

(सर्वे हर्षं नाटयन्ति)

रामः—(कुशमुद्दिश्य) राजन् त्वयाऽहमभ्यनुज्ञातो यौवराज्ये लवमभिषेक्तुमिच्छामि ।

कुशः—यदाज्ञापयति देवस्तातः ।

रामः—(प्रकामं[1] कलशमानीय)

वासुकि: king of serpents. मान्धाता a celebrated king of *Satya-yuga.*

यत्, मङ्गलं कल्याणम्, पुरं-दरस्य इन्द्रस्य, स्वर्गे अमर-लोके (विद्यते), यत् च (मङ्गलं) वासुकेः नाग-राजस्य, पाताले अधो-लोके (अस्ति), यत् च (मङ्गलं) मान्धातुः कृत-युगे संभूतस्य नृप-विशेषस्य, पृथिव्यां अस्मिन् लोके (आसीत्), तद् (एव मङ्गलम्); तव कुशस्य, अस्तु भूयात् ॥४२॥

अभिषेक: bathing (another man).

अभिषेकम् अभिषवः, यथा-विधि स्नापनम् । दिष्ट्या अनुकूलेन दैवेन । 'पूर्णास्ते' इति । ते पूर्वानुभूताः, चिरम् अत्युत्कटतया काङ्क्षिताः । मनो-रथाः अभिलाषाः, 'सीता स-सुता कुशलिनी स्यात् । राम-सुतः यौवराज्ये अभिषिच्येत' इत्यादि रूपाः ।

प्रकामम् *Ind.* gladly.

प्रकामम् अति-हर्ष-पूर्वकम् । यदि च अयं शब्दः रामस्य उक्तिः तर्हि 'कथं कामतः' इति अर्थः । कुशेन यत् प्रत्युक्तं तद् न मदपेक्षया, अपितु स्व-चेतोऽभिलाषानुरूपम्, अतः एव च हर्ष-पुरस्सरम् इति भावः ।

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१. A B C have the word as Rama's speech.

महाराज-कुशस्यायं लवो नाम प्रियानुजः[1] ।
मया तद्वचनादेव यौवराज्येऽभिषिच्यते ॥४३॥

(सर्वे यथोचितं हर्षं नाटयन्ति)

वाल्मीकिः—किं ते भूयः प्रियमुपहरामि ।

रामः—

त्वद्दर्शनेन विधिना परिशुद्ध-वृत्ति-
जाता महाऽध्वर-सखी मम सैव पत्नी ।
न्यस्तं च सूनु-युगलं भुवनाधिकारे
किं स्यादतः प्रियतमं गुरुणाऽभिधेयम् ॥४४॥

वाल्मीकिः—तथाऽपीदमस्तु—

स्थाणुर्वेधास्त्रिधामा मकर-वसतयः पावको मातरिश्वा
पातालं भूर्भुवस्स्वश्चतुरुदधि-समाः साम-मन्त्राश्च वेदाः ।

अनु-ज: younger brother.

अयं लवः नाम महाराज-कुशस्य प्रियानुजः वात्सल्य-भाजनं लघु-भ्राता, **तद्वचनाद्** महाराज-कुशाऽऽज्ञया, **एव, मया** रामेण, **यौवराज्ये** युव-राज-पदे, **अभिषिच्यते** विधि-पूर्वक-स्नान-पुरस्सरं स्थाप्यते ॥४३॥

उपहरामि I shall provide.

उपहरामि संपादयामि, प्रापयामि वा ।

विधि: a sacred action. **अ-ध्वर**: a sacrifice. **न्यस्त** placed. **सूनुः** a son. **अभिधेय** to be told; *here*, to be granted with a blessing.

त्वद्दर्शनेन भवदवलोकन-रूपेण, **विधिना** अनुष्ठानेन, **सा** पूर्वं चिरं सहोषिता, **एव, परिशुद्ध-वृत्तिः** (मनसा वाचा कर्मणा च) विशुद्धाभिप्राया **पत्नी** भार्या,**मम** मे,**महाऽध्वर-सखी** अश्व-मेध-रूप-बृहद्-याग-सहचरी,**जाता** संवृत्ता,**सूनु-युगलं** तनय-युग्मम्,**च,भुवनाधिकारे** लोक-संरक्षण-कार्ये, **न्यस्तं** स्थापितम् । **अतः** अस्मात्(**अपि**),**प्रियतमम्** अधिकतरम् इष्टम्,**किम्** कतमद् वस्तु,**गुरुणा** पितृवत्पूज्येन जनेन, उपाध्यायेन वा; उभयथा अपि वाल्मीकिना इति अर्थः, **अभिधेयं** कथनीयम्,आशास्यम् इति भावः, **स्याद्** भवेत् ॥४४॥

स्थाणुः Śiva **वेधाः** Brahman. **त्रि-धामा** Viṣṇu.**मकर-वसतिः** an ocean. **पावकः** fire. **मातरिश्वा** air. **भूः, भुवः, स्वः**, names of different worlds.

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१. ०योऽनु० Suggestion.

सम्यक्संसिद्धि-विद्या-परिणत-तपसः पीठिनस्तापसाश्च
श्रेयांस्यस्मिन् नरेन्द्रे विदधतु सकलं वर्धतां गो-कुलं च ॥४५॥

(इति निष्क्रान्ताः सर्वे)

षष्ठोऽङ्कः

कुन्द-माला समाप्ता

उद-धि: ocean. सिद्धि: s; any of the eight supernatural faculties. परिणत perfected. पीठिन् a patriarch. तापसः an ascetic. श्रेयः blessing. विदधतु may do, may bestow. गो-कुलम् kine.

स्थाणुः शिवः, वेधाः ब्रह्मा, त्रि-धामा त्रीणि धामानि देहाः यस्य सः, त्रि-धामा, त्रि-कायः, बुद्धः, विष्णुः, मकर-वसतयः नक्र-वासस्थानानि, समुद्राः, पावकः अग्निः, मातरिश्वा पवनः, पातालम् अधो-लोकः, भूः भूर्लोकः, भुवः भुवर्लोकः, स्वः स्वर्लोकः, चतुरुदधि-समाः चतुर्भिः समुद्रैः तुल्याः, साम-मन्त्राः साम-प्रधानाः मन्त्राः येषु ते साम-मन्त्राः, वेदाः धर्म-मूल-भूताः चत्वारः वेदाः, च, संसिद्धि-विद्या-परिणत तपसः उत्तम-सिद्धिभिः विद्यया च परिणतं परिपक्वं तपः येषां ते, पीठिनः कुल-पतयः, तापसाः तपो-धनाः, च, अस्मिन् पुरस्तात् स्थिते, नरेन्द्रे राजनि, श्रेयांसि मङ्गलानि, सम्यक् समीचीनतया, विदधतु कुर्वन्तु, सकलं समग्रम्, गो-कुलं गवां समूहः, च, वर्धतां वृद्धिं गच्छतु॥४५॥

व्याख्यैषा कुन्द-मालायाः पूर्वार्सां परिभाविनी ।
मात्सर्य-मुक्त-चित्तानां तनोतु सुधियां मुदम् ॥

श्लोकों का हिन्दी विपरिणाम

(श्री) गणेश के चरणों के धूलि-कण, जो इन्द्र के मस्तक की मन्दार के फूलों से गुथी हुई माला के मधु का आनन्द लिया (*शब्दार्थ*—मधु को चूमा) करते हैं, (सबके) विघ्न रूप जल-निधि को सुखा डालें (*शब्दार्थ*—पीजावें)॥ १॥

बाल-सूर्य (अथवा बाल-सूर्य की किरणों) के समान कपिल (सुनहरी) शिव की जटाओं का संतान (अर्थात् जटाएँ), जो पूर्णता को प्राप्त हुई (शिव की) तपस्या के आन्तरिक तेज की ऊपर उठने वाली ज्वाला (लपट) के समान, तथा (शिव-शिर:-स्थित) गङ्गा-जल-लहरिका रूप सर्पों की आवास-भूमि बनी हुई शोभा-युक्त बाँबी (*श०*—बाँबी की शोभा) के समान, तथा आर्द्र बिस (ताज़ा भें) के सदृश कोमल गात्र वाले (शिव-मस्तक-स्थित) चन्द्रमा के कारण (*श०*—चन्द्रमा की) सदा बनी रहने वाली संध्या के समान है, आपकी रक्षा करे ॥२॥

यह लक्ष्मण, '(सीता) लङ्का-पति के घर में देर तक रही है'—ऐसी लोक-निन्दा के भय से घबराए हुए राम के द्वारा देश तक से निकाली हुई, पूरे दिनों के गर्भ वाली सीता को वन ले जा रहा है ॥३॥

कानों में पड़ते हुए, कोमल कलहंस-नादों से खिंचे हुए ये घोड़े, रासों की रोक की परवाह न करते हुए, बड़े वेग से दौड़ रहे हैं ॥४॥

गङ्गा का पवन, कमलों के वन से पुष्प-रस के गन्ध (*श०*—गन्धों) को ग्रहण करके, कल-हंसों के अतीव मधुर ध्वनियों को धारण किये हुए, लहरिकाओं की शीतल कणिकाओं को बखेरता हुआ, मानो आपके सत्कार के ही अर्थ (इधर) आ रहा है ॥५॥

आर्या (=पूज्या भाभी), मुहूर्त भर कुछ देर तक) बाएँ हाथ से नीवार (वन-धान्य) की लता को, तथा दाहिने से घुटने को पकड़ कर, मेरे पाद-चिह्नों पर पग रखती हुई, चलें ॥६॥

(गङ्गा की) लहरें, जल-कणिकाओं वाले शीतल पवन का व्यजन (पंखा) चला रही हैं, इसी प्रकार मधुर-ध्वनि वाले कलहंस भी संगीत सुना (*श०*—उपस्थित कर) रहे हैं, यह छाया आलिङ्गन करके, सखी के समान हृदय को आनन्दित कर रही है। पूज्या आप इस शून्य वन में भी मानो परिजन (सेविकाओं) से घिरी हुई हैं ॥७॥

आर्य (पितृ-तुल्य-पूज्य बड़े भ्राता) की आज्ञा है, अतएव मैं कहने को जैसे तैसे (श०—यत्नपूर्वक) तैयार होता हूँ (श०—चाहता हूँ);परन्तु वाणी की हृदय में पहुँच कर गाँठ (सी) बँध जाती है ॥८॥

आर्य के लिए (श०—का), बान्धवों द्वारा निज गृह समझ कर यथेच्छ उपभोग किये जाते हुए, तथा यज्ञाग्नि वाले (अयोध्या के) रमणीय भवन में भी निवास, तुम्हारे वियोग (श०—परदेश वास) में, वनवास ही है ॥९॥

चारित्र रूप गुण के धनी (अर्थात् अभिमानी) पूज्य भ्राता ने कि तुम्हें छोड़ ही दिया है। मुझे भी, तुम्हें इस वन में छोड़ कर जाना ही पड़ेगा ॥१०॥

गङ्गा की जल-कणिकाओं से शीतल कोमल पवन से सत्कार की जाती हुई तथा मेरे बचे खुचे भाग्य से जगाई जाती हुई राज-सुता (जानकी), किसी न किसी प्रकार चैतन्य को प्राप्त होगई है ॥११॥

हे सीते ! मैं (यह सब भली-भाँति)जानता हूँ कि तुम समान वंश वाली हो, अनुकूल गुण (-कर्म-स्वभाव)-युक्त हो, (श्रेष्ठ) गुणों से ऊँचे पद पर पहुँची हुई हो, सुख में व दु:ख में देर तक सहचारिणी रही हो। मैं आपको केवल लोकापवाद-भय से छोड़ रहा हूँ। (तुम्हारे प्रति अपने) भाव (प्रेम) में विकार (दोष) आ जाने से नहीं ॥१२॥

आप ऋषियों के, लोकपालों के, पूज्य भ्राता के और मेरे सामने अग्नि में शुद्ध सिद्ध होगई थीं; किन्तु.........संसार निरङ्कुश (ऊट पटाँग प्रलाप करने का अभ्यासी) है ॥१३॥

हे देवि ! मेरे हृदय में विराजमान तुम्हीं मेरी गृह-देवता हो। तुम ही मेरे स्वप्न में आकर मेरे बिछौने की संगिनी होगी (अर्थात् स्वप्न में तुम्हें देखा करूँगा)। यज्ञ में तुम्हारी मूर्ति ही दूसरी स्त्री के स्वीकार की इच्छा से हीन मेरी (मुझ राम की) धर्म-पत्नी होगी ॥१४॥

यही बड़े आश्चर्य का विषय है कि समर्थ (अर्थात् स्वच्छन्द, उच्छृङ्खल) पूज्य भ्राता ने आर्या को हृदय से निकाल दिया। (परन्तु) गृह (गृहिणी, गृहस्वामिनी) को गृह से कैसे निकाला, (और गृह से ही नहीं) देश से भी कैसे निकाला ॥१५॥

अवश्य ही, आर्य, क्षत (कटे जख़्म) पर क्षार (लवण) की भाँति इस संदेश को सुन कर शोक की असहनीय अवस्था को प्राप्त होंगे ॥१६॥

लङ्का-युद्ध में सुख पूर्वक मरे हुए मुझ (लक्ष्मण) को, वैरी हनूमान् ने, पूज्या भाभी को वन में अपने हाथों छोड़ने तथा उनका करुण क्रन्दन सुनने के अर्थ (ही) जिलाया था ॥१७॥

ये (संमुख दीखते हुए) हरिण घास को छोड़ कर रो रहे हैं, तथा शोक-पीडित हंस करुण-क्रन्दन कर रहे हैं। देवी (सीता) को देख कर मोर भी नाचना छोड़ रहे हैं। ये पशु-पक्षी अच्छे हैं। पर मनुष्य (अच्छे) नहीं ॥१८॥

पूज्य भ्राता को, सखियों को अथवा संबन्धियों को स्मरण करती हुईं आप शोक से अपने आप को मृत्यु के अर्पण न करें। इक्ष्वाकुओं की संतान (आप के) गर्भ में स्थित है। हे देवि! इसकी यत्न-पूर्वक रक्षा करें ॥१९॥

हे देवि! मैंने बड़े भाई की आज्ञा से आपको (घर से) लाकर निर्जन वन में छोड़ा है। मेरे इस प्रथम अपराध को आप क्षमा करें ॥२०॥

महारथ (महाराज) दशरथ की पुत्र-वधू, तथा राम-नामक विष्णु की धर्म-पत्नी, पति-गृह से निकाली हुई यह (सीता) इस निर्जन वन में अकेली रहेगी। इसकी रक्षा करो, रक्षा करो ॥२१॥

हे गङ्गे! समय-समय पर थकी हुई इस (सीता) पर कमल-गन्ध से सुवासित लहरों के पवन से अनुग्रह करना। और जब देवी (सीता) स्नानार्थ तुममें प्रवेश करे तब थोड़ी देर के लिये जल का वेग मन्द (श०—शान्त) कर देना ॥२२॥

इस वन में जो (कोई) भी मुनि रहते हैं, (मैं) (उनकी कृपा के लिये) उनको सिर झुका कर नमस्कार करके निवेदन करता हूँ—आप सदा इन पूज्या भाभी पर 'स्त्री' समझ कर, अथवा 'पति-त्यक्ता' जानकर, अथवा 'आश्रय-हीना' विचार कर, अथवा 'सत्कुलोत्पन्ना' निर्धार कर, अथवा 'उत्तम-गुण-रूप-ऐश्वर्य-शालिनी' गिन कर (ही), दया करें ॥२३॥

यह मैं वन-देवताओं को लक्ष्य कर अञ्जलि रच रहा हूँ (=हाथ बाँध रहा हूँ; नमस्कार कर रहा हूँ)। वे भी कृपया एक क्षण इस निवेदन पर ध्यान दें (=इसे सुनने की कृपा करें)। यह चाहे सोई हुई हो, चाहे प्रमाद (=अनवधानता, लापर्वाही)-वश हो, चाहे कठिन-परिस्थिति में हो, पूजनीया आप सब इसकी यत्न-पूर्वक रक्षा करें ॥२४॥

ऐ हिंसक जन्तुओ! इस भूमि से दूर रहो। इस स्थान में दूसरों (अन्य वनस्थ जन्तुओं) को (भी) न आने देना। ऐ हरिणियो! इस परदेश-वास में तुम ही (इसकी) श्रेष्ठ सखियाँ हो (अथवा सखियों के वियोग में तुम ही इसकी सखियाँ हो)। इसको एक क्षण के लिये भी न छोड़ना ॥२५॥

ऐ सखी नदियो! ऐ स्वामी लोकपालो! ऐ जननि भागीरथि! ऐ भाई श्रेष्ठ पर्वतो! यह लक्ष्मण तुमसे बार-बार प्रार्थना करता है कि—राजपुत्री (वैदेही) की

यत्न-पूर्वक रक्षा करना । मैं जा रहा हूँ ॥२६॥

सायं-कालिक स्नान-विधि के लिये गङ्गा पर गए हुए मुनि-कुमारों से, वन में अकेली, आश्रय-हीना, गर्भ-पीडिता (आसन्न-प्रसवा), रोती हुई स्त्री का वृत्त सुन कर (श०—स्त्री को सुन कर), अति-शीघ्रता से आ पहुँचा हूँ ॥२७॥

बेटी ! यह तो बताओ (श०—बताओ बताओ) कि धर्म से युद्ध जीतने वाले राम के राज्य में (श०—राज्य करते हुए), तुम पर यह विपत्ति कहाँ से आई ॥२८॥

मैं राजा जनक का प्रसिद्ध पुराना मित्र और तुम्हारे श्वशुर दशरथ का बाल-सखा (लँगोटिया मित्र) वाल्मीकि हूँ । हे अबले ! तुम पराए पुरुष की आशङ्का छोड़ो । यह कोई बेगाना नहीं है । यह तुम्हारा श्वशुर तथा पिता (हां) है ॥२९॥

कुशा तथा काँटों से (अथवा कुशा के काँटों से) पूर्ण इस मार्ग में पैरों के पंजों को (श०—पैरों को अग्र-भाग से) लाघव से (हलके हलके) रखो, यह (वृक्ष-) शाखा बहुत झुकी हुई है, (अतः) धीरे धीरे झुको । बाईं ओर बड़ा गढ़ा है, इस कारण दाहिनी ओर के ठूँठ को हाथ से पकड़ो (उसका सहारा लो) । अब समतल भूमि आ गई है । इस पवित्र कमल-सरोवर में दोनों पैर धो लो ॥३०॥

सारे ही इक्ष्वाकु-वंशी राजाओं के पुंसवन आदि संस्कार हम ही पूर्णता को पहुँचाते हैं (सफल करते हैं), (अतः) तुम अपने गर्भ की चिन्ता न करो ॥३१॥

(यहाँ तुम्हें) वृद्धाओं (के चरणों) में कौसल्या के चरणों की सेवा का सुख मिलेगा । (निर्देश करके) देखो ये मुनि-कन्याएँ तुम्हारी सखियाँ तथा भगिनियाँ हैं ॥३२॥

द्वितीय अङ्क

तरुण सिंहों की टक्कर वाली वह सुन्दराकृति जोड़ी हरिणों के समान दौड़ती है । और वह तपस्विनियों के हृदय को आकृष्ट करती है (उनको बहुत भली लगती है) ॥१॥

मुनि लोग शीघ्र ही तीर्थों के जलों, यथा-विधान समिधाओं तथा अखण्डित कुशाओं के अङ्कुरों को लेकर आगे हों (=आगे बढ़ें), और मुनि कन्याएँ कुटियों के आँगनों में मङ्गल-बलियाँ देवें ॥२॥

तृतीय अङ्क

पहले मैं उस (प्रसिद्ध) निरपराध देवी को लेकर वन छोड़ने की इच्छा से (श०—इच्छावाला) अति गहन वन में गया था,(अब) फिर (भी) अपने बन्धुओं पर विपत्ति लाने में कुशल, अभागा (मैं) कुल के अन्तिम पुरुष महाराज राम को लेकर न जाने कहाँ (श०—कहाँ) चला जा रहा हूँ ॥१॥

प्रमाद (लापर्वाही) ऐश्वर्य को नष्ट कर देता है। दर्प पारस्परिक सद्भाव (लिहाज़) को नष्ट कर देता है, बुरी आदतें विनय (शालीनता) का नाश कर देती हैं, और, शोक धैर्य को नष्ट कर देता है ॥२॥

मोह-वश उस (श्रेष्ठ) सीता को निकाल कर मैंने क्या क्या (अनर्थ) नहीं किया—मकरालय (समुद्र) पर बाँधे हुए चट्टानों के पुल को पूर्णतया व्यर्थ कर दिया, शुद्धि के साक्षिरूप से (श०—साक्षि-मात्र में)नियुक्त अग्नि देवता की गणना (पर्वाह) न की और इक्ष्वाकुओं की लोक-पूजित संतान का भी ध्यान न रखा ॥३॥

वह कहाँ दृष्टि-पात करती होगी, किस वस्तु को पाकर चित्त को शान्ति देती होगी, हिंस्र जन्तुओं के निवास-स्थान (श०—गृह) वन में आशा-हीन सीता कैसे जीती होगी ॥४॥

हे पुरुष-पुंगव मरकत-मणि-(नीलम) सदृश हरे जलों का अद्वितीय कारण, मस्ती से अव्यक्त-मधुर-ध्वनि-वाली कलहंसियों के गान से रमणीय-समीप-प्रदेश-वाली, कमल-समूह के खिलने से दिशाओं को दूर दूर तक सुगन्धित करती हुई, यह गोमती नदी (तुम्हारे) सामने दिखाई दे रही है ॥५॥

सीता-त्याग से लेकर मोतियों के हार, मलय-पर्वत का (श०—के) पवन, चन्दन, चन्द्रमा की किरणें—(ये सब वस्तुएँ) अत्यन्त ताप ही उत्पन्न करती हैं। आज गोमती-तीर का समीर अकस्मात् मेरे मन को आह्लादित कर रहा है। निश्चय ही परदेश-वासिनी वह बेचारी इसी (श०—उसी) दिशा में रहती है ॥६॥

देवताओं पर चढ़ाए जल और पुष्पों की बलि (=उपहार) वाले बालुका-मय तट-प्रदेश अभी अभी (ताज़ा ताज़ा) अलंकृत (प्रतीत होते हैं, अथवा किये गए हैं) यह कुन्दमाला भी लहरों के मध्य में सर्पिणी सदृश विलास-चेष्टाएँ कर रही है॥७॥

इस (सम्मुखस्थ) वेत्र-लता को लाँघ जाओ। इस (स्थान) पर पैर न

रखना, (क्योंकि यहाँ पर) सीपियाँ हैं। सामने वृक्ष दूर तक झुका हुआ है, (अतः) सिर को दूर से (श०—दूर रख कर) झुकाओ। इस टेढ़ी शाखा को धनुष की नोक से सामने से हटा दो (श०—खींच कर छोड़ दो)। हिंसक (सिंहादि) पशुओं की स्त्रियाँ डर जाएँगी, (इस कारण) धीरे धीरे चलो ॥८॥

पतली होने के कारण ध्यान से दिखाई देने वाली वह धूम-रेखा आकाश में चारों ओर छा रही है। कोमल पवन से लाई जाती हुई साम-(गान-) ध्वनि कानों में छा रही है ॥९॥

बालुका-मय तटिनी-तट पर चाहे विलास (=नज़ाकत) के कारण, अथवा श्रान्ति के कारण अथवा स्वभाव से ही शनैः शनैः रखे हुए ये किसी के पद-चिह्न कल-हंसों की मस्त चाल के समान (धीरे धीरे) आगे गए हुए हैं (श०—जा रहे हैं) ॥१०॥

(दोनों पैरों के चिह्नों का) आकार (सीता के पैरों के चिह्नों के) समान है। वही लाघव-युक्त सुन्दर बनावट है। यह वही रेखा-(निर्मित-) कमल को सुशोभित करता हुआ सुन्दर तिल है। यतः इस पद-चिन्ह परम्परा को देख कर मेरा शोक-पीडित हृदय तुरन्त आकृष्ट होता है (अर्थात् यह मन को बहुत भाती है) अतः यह इस (स्थान) पर प्रिया के द्वारा ही अभी अभी अङ्कित की गई (श०—रखी गई) है।

मुझे वह समय याद आरहा है जब (मैं) सायं समय सीता का नव-पल्लव–(तुल्य-) सुकुमार हाथ पकड़कर, नाना प्रकार के (पिछले) आनन्द संबन्धी आलाप करता हुआ, (गोदावरी) नदी के पैरों के गति-वेग से निकले हुए जल-वाले बालुकामय तट पर शनैः शनै चङ्क्रमण(=सैर)किया करता था ॥१२॥

(सीता को) पहले वन , फिर लङ्का, (और) तत्पश्चात् यह देश निकाला (क्रम से अनुभाव करना पड़ा)। मुझ अभागे को पाकर सीता (एक) दुःख से (दूसरे) दुःख में फँसती रही। ॥१३॥

समीर (पवन) मन्द मन्द चल रहा है। उष्ण-रश्मि (=सूर्य) की किरणें तीव्र नहीं हैं। अब हरिणियाँ डरतीं नहीं, वे सिंहों के साथ निःशङ्कता से घूम रही हैं। उस (समक्ष-स्थित पुरुष) के द्वारा आश्रित छाया दोपहर हो जाने पर भी झुरमुट के निकट नहीं जाती। निश्चय ही वह (प्रसिद्ध) राम-नामक विष्णु इस वन में यह सामने आया हुआ है ॥१४॥

(सामने दिखाई देने वाला) व्यायाम-कर्कश, लम्बा, कानों तक विस्तृत

नेत्र-वाला, विशाल-वक्ष (चौड़ी छाती वाला), दीर्घ-भुज (यह पुरुष) निश्चय ही (अथवा स्पष्ट ही) दशरथ-पुत्र (राम) है ॥१५॥

छाया, पथिकों की भाँति, वृक्षों की जड़ में घुस कर दोपहर की उष्णता को बिताकर धीरे धीरे निकल रही है (श०—निकल रही हैं) ॥१६॥

यह (सामने दीखता हुआ) हाथी मध्याह्न-सूर्य—किरणों के भीषण ताप (-काल) को पानी में घुसे रहकर बिता कर, अब जल-कणों से गीले-कानों से उत्पन्न पवन-झकोरों से आह्लादित—(श०—आनन्दित किये जाते हुए) मुखवाला सूँड के ताडन से (गोमती-) नदी के तरङ्ग-समूह में पट-पट (श०—झाँ-झाँ) शब्द उत्पन्न करता हुआ, छाती से फेंके जलों से आक्रान्त (=जिस पर जल टकरा रहे हैं) तीर पर धीरे-धीरे पहुँच रहा है ॥१७॥

चतुर्थ अङ्क

यह (राम) सम-मार्ग में भी बार-बार ठोकर खाता है, और अति मन्द गति से चलता है अतः (श०—मन्द गति वाला) बहुत पीछे रह जाता है। मुख नीचे झुकाए रहता है और अत्यन्त सुन्दर भी इस वन पर दृष्टि नहीं डालता ॥१॥

बाल्यावस्था में मैं तुम्हारे लिए 'राम' था, और तुम मेरे लिये 'कण्व' थे। आज व्यतीत-आयुर्भाग (उम्र) ने तुमको 'आर्य' और हमको 'राजा' बना दिया ॥२॥

मैं समझता हूँ कि (यह) वन- प्रदेश जिसका छोर मनोहर पुष्पों की सुगन्ध से दिशाओं को सुरभित करने वाले और फलों के आधिक्य से झुके हुए सहस्रों वृक्षों से बने घेरे के कारण नीला है, तुम्हारे मन को भाता है ॥३॥

वह (तपोवन के प्रति अतिशय आदर भाव वाला पूर्वोक्त) मैं श्रद्धा-पूर्वक (इस) नैमिषारण्य में वनाग्नि को यज्ञ-समय में आहुति देने से उद्भूत अग्नि, वृक्षों को यज्ञ-स्तम्भ, अस्पष्ट पक्षि-शब्द को मुनियों की गाई साम-ध्वनि, और जंगली मृगों को तपस्वी समझता हुआ, बड़े कष्ट से जैसे तैसे भूमि पर पैर रखता हूँ। ॥४॥

इक्ष्वाकु-वंशी राजा-गण धनुष-मात्र से (अर्थात् सेना-सामन्तादि सहाय बिना ही) स्वर्ग-पर्यन्त लोक को जीतकर, तथा सौ पवित्र (अश्वमेध-नामक)

यज्ञों से स्वर्ग का मार्ग बनाकर, राज्य का भार (उत्तरदायित्व) अपने लड़कों को सौंपकर, मोक्ष-प्राप्त्यर्थ इस वन का आश्रय लेते हैं (अर्थात् इस वन में आकर रहा करते हैं) ॥५॥

भयङ्कर ग्रीष्म का आतप (घाम, यहाँ) निरन्तर निवास करने वाले शिव के ललाट पर (विद्यमान) चन्द्रमा की चाँदनी से मिलकर कवोष्ण (=कोसा,नाम-मात्र उष्ण) बन कर इस (नैमिष वन) में वृक्षों के कोमल पत्तों में मुरझाहट, तालाबों के जलों में क्षीणता तथा मनुष्यों के अङ्गों में उष्णता-जनित दुःख उत्पन्न नहीं करता, (वह) मनुष्यों के नेत्रों के लिये केवल प्रकाश उत्पन्न करता है ॥६॥

इस नैमिषारण्य में, नेत्रों को ऊँचा करके देखे जाने योग्य ये वृक्ष, जो इन्द्र के प्रतिदिन विद्यमान रहने से, नन्दन (=स्वर्ग के उपवन) के चन्दन वृक्षों के स्थान में (श॰—वृक्षों को छोड़कर) (ऐरावत के) गज-बन्धन-स्तम्भ बनाए गए हैं, मस्त ऐरावत के गले की रस्सी के वलय (ग्रन्थि) के कारण पड़े हुए क्षत (=ज़ख्म, यहाँ छाल का छिल जाना अथवा उखड़ जाना) को धारण कर रहे हैं ॥७॥

अवश्य ही इन्द्राणी इन्द्र को बुलाने के लिये, इस (नैमिषारण्य) में, (उच्चारण किये जाते हुए) मन्त्रों के शब्दों पर, चौंक कर, कान लगाकर, सदा ही माला का तिरस्कार करके (पति-) विरह में (धारण किये जाने वाली) वेणी को बाँधती होगी ॥८॥

इस (नैमिष वन) में साम-गान के सुनने में लगाए मन के एकाग्र भाव से शिथिल मद–(स्रावि-) गजों के निस्पन्द (चेष्टा-शून्य) कर्णताल (कानों का फड़फड़ाना रूप क्रियाएँ), गण्ड-स्थल के मद-पान में (विह्वलता से) लगे हुए (चिपटे हुए) भौंरों के कार्य में कभी विघ्न नहीं डालते ॥९॥

मुनियों के पवित्र तथा मधुर साम-गान प्रवासियों तक के मन को आकृष्ट करते हैं, हाथियों का तो कहना ही क्या है ॥१०॥

यज्ञ में आहुति से (उत्पन्न) धूम से डराए हुए ये भ्रमर, वसन्त के अभाव में भी मुनि के (अलौकिक) सामर्थ्य से विकसित घने बौर वाली अति सुगन्ध-युक्त-आम्र की शाखा को छोड़कर उड़कर तालाब के कमलों के कोषों (मध्य-भागों) में जारहे हैं ॥११॥

सीता के वियोग दुःख के कारण बहने वाले आँसुओं से नित्य दुःखित मेरे दोनों नेत्र, धुएँ से अत्यन्त पीडित हुए हैं ॥१२॥

दीर्घ काल के अनन्तर सैकड़ों मनोरथों से दिखाई दी हुई यह सीता बिखरी (लटकती) अलकों (=बालों)-वाले, बिलकुल पीले पड़े हुए मुख से (अपने) चिर-विरह-दुःख को मुझे बताती हुई, मुझे छोड़कर फिर कहीं चल दी है ॥१३॥

बावड़ी के किनारे के मार्ग से कहीं जाती हुई सीता की (बावड़ी के) अन्दर जल में पड़ी छाया को देखकर मैंने सीता ही (श०--वही है ऐसा) समझ लिया ॥१४॥

हे सीते! गाढ आलिङ्गन करो।.........हे प्रिये! मुझे दर्शन दो।...... यह दीर्घ रोष छोड़ दो।.........क्या तुम मुझ पर करुणा-हीन हो ॥१५॥

हे देवि! मैं तुम से यह निवेदन करता हूँ......कि तुम सुचरित्रा हो...... मैंने तुमको देश से निकाल दिया था.........मेरे इस अपराध को क्षमा कर दो ॥१६॥

(मैं) फिर कब तुम्हारे साथ पटान्त-शयन (किसी वनादि में धोती आदि के एक भाग की बनी शय्या) पर भुजा के तकिये से, पूर्ण-चन्द्रवाली रात्रि को व्यतीत करूँगा ॥१७॥

देवी जानकी को छोड़कर मैं इस संसार में ऐसी शक्ति वाले दूसरे मनुष्य को नहीं देखता, जो मेरे शरीर को वस्त्राञ्चल के समीर से प्रभावित कर सके (मेरी मूर्च्छा दूर कर सके) ॥१८॥

बिना विचारे काम करने वाले मेरे द्वारा अति शीघ्रता से खींचा हुआ चन्द्रिका तथा सर्प की केंचुली के समान सुन्दर यह दूसरे का वस्त्र आकाश से गिर पड़ा है ॥१९॥

(निश्चय ही चित्रकूट-वनदेवता मायावती द्वारा बताया हुआ वह)जुए में दाँव, प्रेम-मूलक खेलों में (गिराने के लिए) गले में डालने का फाँस, सुरत-समाप्ति पर क्रीडा की थकान दूर करने वाला पंखा, आधी रात में प्रेम-मूलक कलह होने पर मृगनयनी की शय्या (बन सकने वाला) यह (उत्तरीय) मैंने भाग्य-वश पा लिया है ॥२०॥

हे शोभनाङ्गि! क्या तुम्हें याद है कि तुम्हारे चित्रकूट पर्वत पर फूल बीनने के लिये जाने पर चुपचाप तुम्हारा पीछा करके, बीने हुए पुष्पों को पृथ्वी पर बखेर कर मैंने अति प्रेम से तुम्हारा वस्त्र पकड़ लिया था ॥२१॥

मुझ प्यासे ने अज्ञान-वश निर्मल-जल की आशा से, मृग-तृष्णा-जल को पीने के लिए अञ्जलि बना डाली ॥२२॥

यह (सामने दिखाई देता हुआ) वह (प्रसिद्ध) सूर्य पहले सारे लोकों को अपने अनिवारित (प्रतिबन्ध-रहित) तेज से संतप्त करके सायं समय मानो बुढ़ापा आजाने से शान्त-तेज-वाला होकर क्रम से मृदु हो रहा है, जैसे (कोई) उग्र (-स्वभाव-वाला) राजा पहले सारे लोक को अपने प्रतिबन्ध-रहित प्रताप से संतप्त करके बुढ़ापे में कुछ शान्त-तेज वाला होकर मृदु होजाता है ॥२३॥

इस सूर्य के अस्त (-पर्वत) को जाने पर कमलों की कोमल पंखड़ियों की पङ्क्तियाँ पतियों से वियुक्त कामिनियों के (स्वामि-प्रवास के) सीमा-भूत दिनों की गणना में लगी हुई अँगुलियों के साथ ही क्रम से संकुचित होती जाती हैं ॥२४॥

(सूर्य के) सारथि (अरुण) के रासों को खींचने के कारण संयमित-गति-वाले, तथा (उसी अरुण के) चाबुक लगने से दौड़ने को प्रेरित—(इस प्रकार) ठहरने व चलने दोनों क्रियाओं में असमर्थ, कम्पमान-चरण, दुःखी सूर्य के घोड़े, अस्ताचल की चोटी से, जो (मानों) (शीघ्रता वश) उग्रता से रखे जाने वाले खुरों के अग्र भागों से ऊबड़-खाबड़ प्रान्तभाग-वाली है, समुद्र में बड़ी कठिनता से प्रवेश करते हैं ॥२५॥

पञ्चम अङ्क

स्नान-विधि कर ली, अग्नि में आहुतियाँ दे दीं, उदय (-पर्वत)- स्थित सूय की उपासना कर ली। इस प्रकार से दिन के आरम्भ का अनुष्ठान समाप्त करके मैं शौच-संतोषाऽऽदि नियमों को ही अपना सर्वस्व समझने वालों (तपस्वियों) को प्रणाम करने आगया हूँ ॥१॥

मैंने, उस (बावड़ी के) जल में जो अतीव निर्मल होने से न होने के बराबर था, बिखरे बाल वाले, (पूर्व) गोल सुडौल कपोल वाले (पर अब) पीले पड़े हुए प्रसाद से (हंसमुख होने से) मनोहर, मुख को धारण करती हुई कमल-नयनी (सीता) को देखा ॥२॥

अप्सरा (तिलोत्तमा) माया से, उस (सीता) की अपने हाथों रची सी कुन्द-माला, बालुका-मय नदी-तीर पर वैसे (सीता जैसे) ही वे पद-चिह्न, तथा (जलान्तर्गत-) छाया तो (चाहे) बना ले, पर हाथ में (गृहीत) कपड़े के छोर के पवन से राम को कैसे प्रभावित कर सकती है? (मूर्च्छा कैसे दूर कर सकती है?) ॥३॥

अब तक भार्या-त्यागी, (सीता-जीवन-विषय में) आशा शून्य होने से नष्ट-प्राय-चित्त-वाले मुझ (राम) को न सुख था और न दुःख था। अब (सीता की) छाया आदि देख कर, सुख दुःख आदि का प्रत्यक्ष करके मेरा मन मानों फिर उत्पन्न हुआ है ॥४॥

उस (सीता) के विषय में अवस्थित (=स्थितिमान्), दोष-गुण की अपेक्षा न रखने वाला,अहेतु-निष्पन्न मेरा प्रेम, दुःख और सुख में अनावृत (=न ढका हुआ अर्थात् स्पष्ट) होने से,वाणी से अप्रतिपाद्य (=जिसके वर्णन करने की आवश्यकता नहीं) चिरकाल तक ऐसे रहा मानों अपने ही शरीर के साथ हो।

अथवा

उस (सीता) के विषय में अवस्थित (=स्थितिमान्), दोष गुण की अपेक्षा न रखता हुआ, अकारण-सिद्ध मेरा गाढ प्रेम सुख और दुःख (दोनों अवस्थाओं) में अपरिच्छेद्य (=अपरिमेय, अथवा,समान) होने से चिरकाल तक ऐसा अविज्ञेय (=ज्ञान से परे) रहा मानों अपने ही शरीर के साथ हो ||५॥

ऊपर से कठोर कमल-दण्ड के अति कोमल (परन्तु गुप्त) तन्तुओं की भाँति ऊपर से कर्कश मुझ (राम) की प्रेम-पूर्ण चित्तावस्था छिपी रहती है ॥६॥

अतिमात्र तीव्रता(*श०*—प्रताप) दिखाता हुआ राजा गुणवान् मन्त्रियों के द्वारा रोका जाना चाहिये। लोक को तपाता हुआ सूर्य जल से पूर्णतः भरे हुए मेघों से ढक ही लिया जाता है ||७||

तीनों कालों में एक रस रहनेवाला, अन्तःकरण-स्थित प्रकाश (=ईश्वर), उस समय तक वस्तु-तत्व को प्रकाशित नहीं करता जब तक साक्षात्कृत-धर्मा (महर्षि-गण) उसका उपदेश न करें। देखो अग्नि नामक तेज पवन के बिना अपने कर्म में समर्थ नहीं होता ॥८॥

न मैं इस (जोड़ी) को पहचानता हूँ, न कुछ (इन दोनों का) अभिप्राय ही जानता हूँ तो भी आपात (=प्रथम संपर्क, *यहाँ*—देखने)-भर से मेरी आँखों में आँसू आ गये हैं ||९॥

संबन्धि-जन किसी अज्ञात प्रकार से (=न जाने कैसे) आपात (अर्थात् देखने)-भर से हृदय को वशीभूत कर लेते हैं। क्या चन्द्रोदय होने पर दोष गुण न जान सकने वाला (जड) चन्द्र-मणि कुछ विचार-पूर्वक पिघला करता है ॥१०॥

अति शीघ्रता में मेरे उद्देश्य से सिर झुका कर आप दोनों (कुमारों) के द्वारा किया हुआ यह नमस्कार अब मेरे वचन से आपके गुरुओं (=पूज्यों, माता, पिता, आचार्य आदि) के चरणों की भेंट बने ॥११॥

बच्चे अपनी (शैशव-) अवस्था के कारण बड़े-बड़े गुणवालों के लाड़ के योग्य होते हैं। (देखो) चन्द्रमा भी छोटा होने से शिव के मस्तक का भूषण बनता है (श०—केतकी-पुष्प की पत्तियों की अवस्था को प्राप्त होता है) ॥१२॥

प्रवासी मनुष्य अपने पुत्र को जिस जिस अवस्था को प्राप्त कल्पना करता है, उसी उसी (अवस्था) को प्राप्त (अन्य पुरुष के) कुमार को देखकर वात्सल्य-युक्त हो आर्द्र-हृदय हो जाता है ॥१३॥

(सत्यभाषण-स्वाध्याय आदि) तप से कवचयुक्त शरीर वालों पर बाण भी निश्चय ही निष्फल हैं, और इन्द्र के वज्र के (तीव्र) किनारे भी निःसन्देह कुण्ठित (खुण्डे, भोंथरे अर्थात् असफल) हैं ॥१४॥

उस (गर्भवती) सीता की पुत्र-जनन-सभावना-युक्त दशा का विचार करके, यह कुमारों की जोड़ी अपनी वयस से, वंश से, साँवले और ऊँचे शरीर से, और इस (उत्पत्ति से पूर्व ही प्रवासन-रूप) विपत्ति से मुझे अत्यन्त व्याकुल करती है ॥१५॥

ऋषि-पुङ्गव वाल्मीकि ने महाशूर (श०—महारथ) विष्णु की जो वह (=स विदित) कथा लिखी है वह (तुम्हें) रामचन्द्र को सुनानी है (श०—राम के कानों के मार्ग की अतिथि बनानी है) और मध्याह्न अनुष्ठान का समय भी नहीं टलना चाहिये ॥१६॥

आप दोनों (कुश-लव) गायक हैं, पुराण तपोधन (वाल्मीकि) रचयिता हैं, वाणी की यह रचना (अर्थात् कविता का यह लौकिक स्वरूप) प्रथम वार (ही) पृथ्वी पर उतरी है। विष्णु की यह कथा अवश्य ही (अतीव) स्तुत्य है। यह अतिविलक्षण (श०—वह) सामग्री-समुदाय श्रोताओं को पवित्र करता है और उनका मनोरञ्जन भी (करता है) ॥१७॥

षष्ठ अङ्क

ऊँचे चरित्र के उपदेश-युक्त तीनों वेदों के साथ (उन्हीं वेदों द्वारा) पवित्र अश्वमेध यज्ञ के समान (शोभा वाला) (यह स्वामी) उच्च-चरित्र तीनों (लक्ष्मण कुश और लव) के साथ इधर ही आरहा है ॥१॥

ये कौसल्या आदि (बड़े) महाराज दशरथ की तीन महादेवियाँ हैं। ये भरत, शत्रुघ्न, और लक्ष्मण की तीन बहुएँ हैं ॥२॥

इसके पश्चात् राजा (दशरथ) ने तीन धर्म-पत्नियों से विवाह किया-- (अर्थात्) कौसल्या, कैकेयी और कृशोदरी सुमित्रा से ॥३॥

कौसल्या ने राम को उत्पन्न किया, तदनन्तर कैकेयी ने भरत को। (और) सुमित्रा ने लक्ष्मण और शत्रुघ्न—ये जोड़िये उत्पन्न किये ॥४॥

उसके पश्चात् राम ने सीता से, लक्ष्मण ने ऊर्मिला से, तथा भरत और शत्रुघ्न ने कुशध्वज (जनक के भाई) की दो लड़कियों से विवाह किया ॥५॥

बाल्य और यौवन के सन्धिकाल में (श०--मध्य में) स्थित राज-पुत्र (राम आदि), अपनी धर्म-पत्नियों के विषय में नई नई उमंगों के कारण से भी, चित्त की विषमावस्था (अतिचञ्चलता) को प्राप्त हुए ॥६॥

पिता बुढ़ापे से शुक्ल-केश होगए, हम (चारों भ्राता) काकपक्ष-धारी थे (अभी पूर्ण युवा न थे), उस समय अयोध्या के उपवन के वे वृक्ष भी घुटनों तक पहुँचते थे ॥७॥

फिर राम के यौवराज्याभिषेक की तैयारी होने पर, और भरत के माता से मिलने ननसाल गए होने पर———॥८॥

काल-क्रम से शूर्पणखा के मुख से (सीता का) रूप-सौन्दर्य सुनकर, रावण ने सीता का शरीर तो हरण कर लिया, पर (उसका) चरित्र (हरण) न (कर सका) ॥९॥

इसके अनन्तर राम भी समुद्र पर पुल बाँधकर, युद्ध में रावण को मार कर (और) सीता को लेकर फिर अयोध्या में आगए ॥१०॥

इसके पश्चात् राज्य पाकर राम ने लोकनिन्दा से डर कर (श०—प्रेरित होकर) लक्ष्मण को बुलाकर कहा--सीता को वन में छोड़ आओ ॥११॥

(लक्ष्मण भी) आँसू लाए मुँह वाली, अनाथा, शोक-विह्वला गर्भ में पवित्र रघु-कुल-संतति को धारण करने वाली———॥१२॥

सीता को जन-संपात (=आना-जाना)-शून्य, भयंकर वन्य-पशुओं से भरे हुए घोर वन में छोड़कर लक्ष्मण भी लौट आया ॥१३॥

इसके पश्चात् आशाहीन जानकी मर गई, (और) अनिष्ट (-वृत्त)-वर्णन में उत्साह-हीन हो कवि ने कहानी समाप्त कर दी ॥१४॥

सीता-सुत (कुश, लव) जिसके पास बैठे हैं ऐसा, यह (सामने दिखाई देता हुआ), वह (लोक-प्रसिद्ध, पुराना वयस्य), नेत्रों को आह्लादित करनेवाला राम, अकस्मात् समीप उपस्थित तिष्य-पुनर्वसुओं के सहित चन्द्रमा के समान भला लगता है ॥१५॥

इसके अनन्तर वे (प्रसिद्ध) श्रेष्ठ मुनि वाल्मीकि शिष्यों से (किसी रोती स्त्री का वृत्त) सुनकर, सीता को स्वय सान्त्वना देकर अपने तपोवन में ले गए ॥१६॥

तत्पश्चात् (गर्भ का) समय पूरा होने पर सीता ने भी दो पुत्रों को वैसे ही उत्पन्न किया जैसे गगन-माला (आकाश) सूर्य-चन्द्रमा को उत्पन्न करती है ॥१७॥

उन (पूर्वोक्त प्रसिद्ध) मुनि ने बाल्यावस्थोचित जात-कर्मादि सस्कारों को यथाक्रम करते हुए उन दोनों का नाम कुश और लव रखा ॥१८॥

(अपनी जान में) कल्याण (=कल्याण-कारक वस्तु) को ही गाते हुए मुझ अकेले मङ्गलाभिलाषुक मन्दभाग्य ने चारों श्रेष्ठ वीर रघुवंशी धराशायी कर दिये हैं ॥१९॥

अयि सीते ! यत्नपूर्वक धैर्य-धारण करके नेत्रों को उधर भले प्रकार दौड़ाओ। देखो प्रलय-पवन रूप तुम्हारे वचन ने राघव-कुल को गिरा दिया है ॥२०॥

कुश-लव की माता (सीता) की पवित्रता की गवाही में यदि अग्नि-देव को प्रमाणरूप से स्वीकार किया था, तो इस निरर्गल जनापवाद को आपने हृदय में स्थान कैसे दिया ॥२१॥

प्राकृत (=सामान्य, भोले-भाले ग्रामीणादि) मनुष्यों के अनुकरण-सरल (अनुकरण=नक़ल, *यहाँ*—बदले में प्रेम; प्रत्यनुराग करने में सीधे सादे) चित्त में आश्रित प्रेम ठीक-ठीक ठहरा रहता है, किन्तु मलिनता-युक्त राजा के हृदय में नहीं। देखो नदी के बालू में (तैल के आश्रय) तिल की सम्भावना नहीं होती (इसी प्रकार राजा में प्रेम के आश्रयभूत हृदय की संभावना नहीं है)॥२२॥

इस (काल) में समुद्र जिनकी कङ्कणाकार लहरें सर्वथा निश्चल हैं पूर्ण निःशब्द (श०—शान्त) होगए हैं (अथवा समुद्र ऐसे शान्त होगए हैं कि उनकी कङ्कणाकार लहरें सर्वथा निश्चल हैं) । यद्यपि यह पवन स्वाभाविक चपल है तथापि (अब) आकाश में सर्वथा गति-हीन है । आठों दिग्गज (श०—हाथियों की पङ्क्तियाँ) अत्यन्त निस्पन्द कानों वाले होगए हैं—सारा ही संसार जानकी के भाषण पर कान लगाए हुए है ॥२३॥

पाताल की जड़ से आकाश-छिद्र को भरता हुआ घोर शब्द उत्पन्न हो रहा है । ये चारों दिशाओं के (श०–दिशा दिशा में) पर्वत (अब) धीरे-धीरे चल रहे हैं, मानों उड़ते उड़ते थक गए हैं । समुद्रों के जल बड़े वेग से सीमाओं का उल्लङ्घन करके मानों अत्यन्त प्रसन्न लवण-सागरों में से अपने तट-वनों को मथ कर निकाल रहे हैं (श०—थे) ॥२४॥

देवी विश्वंभरा (पृथ्वी), जिसके समुद्र काञ्ची (तगड़ी) के समान हैं, जानकी की शपथ से पाताल से खिंच कर, अपने इस (सर्व-प्रत्यक्ष) स्थावर (=अचर) शरीर को छोड़कर, अपनी योग-शक्ति से साक्षात्-दृश्यमान-महिमा वाला अलौकिक शरीर धारण करके, जल में से निकलने की लीला करती हुई मध्यम लोक (भूलोक) पर चढ़ रही है ॥२५॥

यह (सामने) नाग-लोक से ज्योति उदय हो रही है । पुष्प-मालाओं से तथा माला-रचना-योग्य श्रेष्ठ पुष्पों से कमल-सौरभ (गन्ध)-युक्त शीतल मनोहर पाताल-पवन दिशाओं को देर से सुवासित कर रहे हैं । यह (देखो) पृथ्वी धीरे धीरे प्रकट हो रही है । हे राजन् (राम) हाथ जोड़ो । ऐ लक्ष्मण ! आदर से नमस्कार करो । ऐ कुश तथा लव ! (वसुंधरा पर) अञ्जलि भर भर के पुष्प बखेरो (बरसाओ) ॥२६॥

(हे पृथ्वी !) तुम सारे जगत् को धारण करती हो । तुम (स्वयम्) शेष के सिर से धारण की जाती हो । पुराने समय में देवताओं ने अभीष्ट श्रेष्ठ पदार्थों को तुम से ही (दुग्ध की भाँति) दुहा था ॥२७॥

हे देवि ! अत्युच्च विन्ध्य-पर्वत और कैलास-शृङ्ग तुम्हारे स्तन हैं । गङ्गा तुम्हारी मणि-माला है । समुद्र तुम्हारी रत्न-(जटित) मेखला है ॥२८॥

इन्द्र यज्ञ के अङ्गों की उत्पत्ति के लिए तुम पर वर्षा करता है । (लोग) तुम्हीं को रत्नों और औषधियों का उत्पत्ति-स्थान कहते हैं ॥२९॥

आकाश (अथवा स्वर्ग) तथा पृथिवी को व्याप्त करके भी रवि-रश्मियाँ (सूर्य

की किरणें)जिस स्थान पर रुद्ध-प्रसर(रुकी हुई गतिवाली)हो जाती हैं,गम्भीरता के कारण अक्षीण (=न हीन होने वाले)-वेग वाला गरुड भी जहाँ जाते हुए अपनी गति को न्यून कर लेता है, जो स्थान अति दूर होने से अपरिपक्व-तपस्या वाले योगियों के अर्थ भी अगम्य है, उस (महा-महिम-शाली स्थान) से खींची जाकर वह (सर्व-विदित) मैं जानकी के द्वारा (अति-) दूर लाई गई हूँ ॥३०॥

(गायत्र्यादि जप में) मुनि लोग मेरा ओङ्कार के अनन्तर उच्चारण करते हैं। मुझ से (ही)सकल स्थावर-जङ्गम जगत् की उत्पत्ति है,मुझ ही पर तप सिद्ध होता है। सीता तू अपने पास आई हुई मुझको पृथ्वी देवता जान ॥३१॥

यह मेरा एकाएक ऊपर को उठाने का कार्य प्राचीन काल में महाशूकर (वराह रूप से अवतीर्ण विष्णु) ने किया था और अब तेरी शक्ति ने (किया है) ॥३२॥

मुनि, दैत्य, सिद्ध, यक्ष, गन्धर्व, किंनर, मनुष्य और लोकपाल एक क्षण ध्यान दें ॥३३॥

तुम सबको विदित हो कि—सीता ने दशरथ-पुत्र राम को छोड़कर दूसरे पुरुष का कभी मन में ध्यान तक नहीं किया ॥३४॥

दिशाओं के विस्तृत प्रदेशों में देवताओं की दुन्दुभियाँ बज रही हैं, आकाश से निरन्तर पुष्प गिर रहे हैं, तथा प्रतिबन्ध-रहित (=अति विस्तृत) आकाश में कोई अकस्मात् ही वितान (=चाँदनी, शामियाना) ताने हुए है ॥३५॥

सत्य-प्रतिज्ञा वाले प्रसिद्ध (श०—उस) दशरथ की जय हो; तथा अद्वितीय धनुर्धर राम की जय हो; दोष-हीन सिद्ध हुए रघु-वंश की जय हो; चरित्र-रूप श्रेष्ठ-गुण से सुशोभित देवी की जय हो ॥३६॥

हे ऐश्वर्ययुक्त (पूज्य पृथिवी देवि) ! जो (सीता) स्वयं स्वभाव से ही शुद्ध होने पर भी सामान्य जनों के निन्दा रूप मेघों से (अब तक) ढकी हुई थी, वह आज शरदृतु के द्वारा चाँदनी के समान आपके द्वारा पवित्र कर दी गई है ॥३७॥

विद्वान् लोग भार्या-स्वीकार के दो फल बताते हैं—संतान और यज्ञ। इन में से पहला (फल) तो तुझ में अति मनोहर उत्पन्न हो चुका है। घर में रह कर अब दूसरे को भी धारण करो ॥३८॥

सीता और राम के समागम से यज्ञों में विघ्नों का अभाव हो, इन्द्र समय पर बरसे और प्रजा नीरोग तथा निर्भय हो ॥३९॥

ये भगवान् इन्द्र चन्द्र के समान निर्मल श्वेत छत्र धारण कर रहे हैं। देवी गङ्गा तथा इन्द्राणी दो चामर धारण कर रही हैं। प्रजाओं के समूह जल-पूर्ण कलश धारण कर रहे हैं—यह (सब) कुछ आश्चर्यकारक (बात) नहीं। संपदाएँ महापुरुषों को इच्छामात्र से सुलभ होतां हैं ॥४०॥

जानकी-पुत्र श्रेष्ठ कुश नाम महारथ आज चक्रवर्ति-पद पर अभिषिक्त किया गया है। इसकी आज्ञा मानी जावे ॥ ४१॥

जो मङ्गल स्वर्ग लोक में इन्द्र का है, और जो पाताल में वासुकि का है, और जो इस लोक में मान्धाता का (रह चुका है), वह (मङ्गल) तेरा हो ॥४२॥

महाराज कुश का यह लव नामक प्यारा छोटा भाई, उसके ही वचन से मेरे द्वारा यौवराज्य पद पर अभिषिक्त किया जाता है ॥४३॥

आपके पवित्र दर्शनों से (श०—दर्शन रूप पवित्र कर्म से) वही (प्रसिद्ध) पवित्र-हृदया भार्या मेरी (अश्वमेध-नामक) महायज्ञ की सहचरी होगई और दोनों पुत्र लोक-संरक्षण कार्य में नियुक्त होगए। इससे अधिक प्रिय और किस वस्तु का गुरु आशीर्वाद देंगे (श०—कथन करेंगे) ॥४४॥

शिव, ब्रह्मा, विष्णु, समुद्र, अग्नि, पवन, पाताल, भूलोक, भुवर्लोक, स्वर्लोक, चारों समुद्रों के समान साम-मन्त्र-प्रधान (चारों) वेद, सफल विद्या और परिपक्व तपस्या वाले कुल-पति (पुराने काल के मठों के महन्त) तथा तपस्वी लोग—ये सब इस राजा का भले प्रकार कल्याण करें और गो-समुदाय वृद्धि को प्राप्त हो ॥४५॥

TRANSLATION

KUNDAMĀLĀ

(White Jasmine Garland)

ACT I

[*Prologue*]

May the dust on the feet of Gaṇeśa suck up the sea of obstacles—the dust that tastes[1] the honey of the *mandara*-garlands, on the crest of Indra (the enemy of Jambha). 1

[*Enter*[2] *the* STAGE-MANAGER *at the close of the* NANDI]

May the mass of the Śiva's matted hair, tawny as the rays of the early Sun[3], protect you—the matted mass (which looks) like a soaring flame of the internal fire of perfected austerity, like a glorious ant-hill,[4] the dwelling place of the serpents in the form of ripples of Gaṅgā, and like the permanent evening-twilight caused by the moon, delicate as a fresh lotus-stalk. 2

I am ordered by the audience to stage *Kunda-mala*, a work of the revered poet Diṅnāga, a resident of Arārālapura. So I shall summon[5] the good lady who would co-operate with me[6] in the staging of this play, and get down to the stage.

[*Behind the scenes*]

My good lady, you will get down here.

Stage-Manager. Why, who is this that is, as it were, rendering me help by summoning my good lady? [*Glancing around*] Alas! Alas! it is too touching!

Here is Laksmana leading Sītā to the forest—Sītā, heavy with fœtus and banished even from kingdom by Rāma, perturbed by the dread of the popular scandal which runs thus: She remained pretty long in the palace of Rāvaṇa.[7] 3

[1] *lit.*, kisses.

[2] Then (the usual translation for ततः) has been ignored, in this translation

[3] or tawny as the early Sun.

[4] *lit.*, like the glory of an ant-hill.

[5] *lit.*, having summoned.

[6] *lit.*, be my minister.

[7] *lit.*, the lord of Lankā.

[*Exit*]

End of the prologue

[*Enter* SITA *seated in a chariot*, LAKSMANA *and the* CHARIOTEER[1]]

Laksmana. My good lady, you will get down here. These forests on the bank of Gaṅgā are impenetrable to a chariot, being completely blocked by dense trees and tendrils of creepers. So you will get down, my good lady.

Sita. Lakṣmana, dear boy, I am not able even to hold myself well in this (chariot) as my body is shaking due to the dash of the fast galloping horses; much less can I alight.

Laksmana. Sumantra, please try to stop the horses.

Sumantra. The horses being fond of music are defying the effort that I am making. Look,[2]

These steeds very much attracted by the notes of the sweet warbling swans falling lightly on their ears rush on all the swifter, quite heedless of the check of the reins. 4

Laksmana. But Sumantra, I am afraid the steeds who do not mind the ups and downs of the road on account of their great speed brought about by their great hurry will throw the chariot down the sloping bank of Gaṇgā. So you should exert yourself fully.

[SUMANTRA *gesticulates pulling up of the reins*]

Laksmana. The chariot has stopped. So your ladyship may get down.

[SITA *gets down and walks on*[3]]

Laksmana. Sumantra, these steeds are tired with a long journey. So please refresh them.

Sumantra. As Your Highness commands. [*Mounts the chariot and exit*]

Laksmana. [*Walks on and muses*] I am commanded by my noble brother, nay, by my master—'Laksmaṇa, my boy, it is heard that evil reports are circulating among the citizens whose suspicions have been roused about the conduct of Queen Sītā, on account of her stay in the palace of Rāvana. Now, for the sake of Sītā only, I cannot bring a slur on the Ikṣvāku family, stainless like (full) autumnal moon. Moreover, due to a longing so natural in pregnancy, I have been requested by Sītā to

[1]Sumantra.

[2]The usual translation of तथाहि as 'for' or 'for so' is generally unsuitable.

[3]In stage directions परि+ √क्रम् is generally translated as 'to walk about'. It is wrong in most cases.

arrange for her a visit to Gaṅgā. So on the pretext of going to Gaṅgā you take[1] her in a chariot driven by Sumantra and leave her in some forest tract and return.' Thus I also having taken (with myself) the Queen free of suspicion for she has confidence in her kinsmen, am taking her to the forest like a tame female-deer to the place of slaughter.

Sita. Lakṣmaṇa, dear boy, my feet that are extremely tired with bearing the burden of full developed fœtus have no energy left in them (to walk farther). So just go ahead and let me know how far the Gaṅgā is still.

Laksmana. The revered Gaṅgā is certainly near at hand. No anxiety, please. We have nearly reached. Look,

The breeze from Gaṅgā is approaching, as if with a desire to greet you, having taken the odour of the flower juice from the bed of lotuses, and bringing with it the sweet notes of swans and spreading all around the cool spray of the waves. **5**

Sita. *(Gesticulates feeling the breeze)* A destruction of my fatigue as of my sins has now come about (due to) touch of the breeze from the waves of Gaṅgā, that is as cool and agreeable as that (the touch) of a mother's hand. Still the eagerness aroused by a desire due to pregnancy impels me to take a bath in Gaṅgā. So please show me a (convenient) way by which, greatly tired as I am, I may get down the slope of this bank.

Laksmana. *(Pointing)* These regions along the bank are hard to descend, there being complete absence of human traffic on them. Therefore putting your forefoot firmly,

Holding the Nīvāra creeper with your left hand, and leaning upon the knee with the right hand, your ladyship may follow (me) very slowly for a few minutes, placing your foot on each of my foot-prints. **6**

Sita. *(Descending as directed)* Dear boy, I am extremely tired. I shall sit down[2] awhile under the shade of this tree and rest.

Laksmana. As it pleases your ladyship.

[SITA *seats herself, and gesticulates resting*].

Laksmana. Ah, the paraphernalia and the retinue of the virtuous are (ever) inseparable. Look,

The waves set in motion the cool breezes laden with spray. And these swans, producing sweet and indistinct notes, are making music. This shade like a (female) friend, embraces and

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[1]*lit.*, having seated.

[2]*lit.*, having seated myself.

delights (your) heart, your ladyship is, as it were, surrounded by a train of servants, even in this lonely forest. 7

Sita. As my dear child says. My heart feels here as delighted as among my own people.

Laksmana. (*To himself*) The queen is now refreshed and sitting at ease, so it is the proper occasion to carry out the decision. (*Aloud, falling suddenly at her feet*) This unfortunate, Lakṣmana, (previously) a constant sharer of your troubles while in exile entreats you to make your heart firm.

Sita. (*Confusedly*) Is my lord all well ?

Laksmana. (*Pointing to the forest*) What welfare can there be of the Lord when things have come to such a pass ?

Sita. Has the venerable Kaikeyī again ordered exile ?

Laksmana. Exile has been ordained, but not by mother.

Sita. By whom has it been ordained then ?

Laksmana. By the venerable brother.

Sita. For what reason has it been ordered ?

Laksmana. (*Gesticulating a suppression of tears*) I try to speak with great effort simply because it is the command of the noble brother. However, my speech gets to my heart and is knotted. 8

Sita. Is it that the exile has been ordered for me ?

Laksmana. Not only for you, but for himself as well.

Sita. How's that ?

Laksmana. The residence of my noble brother, even in the magnificent palace, where sacrificial fire is kept, and which is enjoyed heartily by friends, who consider it as their own home, is only like a residence in the forest in your absence. 9

Sita. Dear child, speak plainly. How my exile into the forest to-day is the same thing for my lord ?

Laksmana. What more should I say, unlucky that I am ?

I am very sorry that you have been shaken off by my noble brother who is glorious with high character and merits. And I also shall have to do the ignoble deed of going back, leaving you in this forest. 10

Sita. Ha father, noble lord of Kosala lands, it is to-day that you are dead (for me). [*Faints*]

Laksmana. (*Being alarmed*) Alas ! Alas ! the good lady has certainly passed away, hearing this news about relinquishment, as terrible as the fall of thunderbolt. (*Observing*) Fortunately she is breathing ! Then, what possibly may be the

device to bring her to her senses ? (*Gesticulates despair. After a while*[1]) Wonder ! wonder !

The princess has somehow regained her consciousness, being served by the gentle breezes which are cool with the spray of Gaṅgā and being awakened by the remnant of my meritorious deeds (good luck). 11

Sita. Lakṣmaṇa, my boy, are you gone ?

Laksmana. Command, good lady, here I stand, unlucky that I am.

Sita. For what accusation have I been abandoned ?

Laksmana. What accusation could there be against the Queen ?

Sita. Oh, my misfortune ! am I chastised even without accusation. Is there any message from him ?

Laksmana. There is.

Sita. Deliver it, deliver it.

Laksmaha. "O Sītā, I (well) know that you are of an equal lineage, of congenial virtues, are eminent with accomplishments and have been a shareholder for long in my adversity and prosperity. I abandon you only for fear of scandal and not for any adverse change in my love for you." 12

This is the message from my noble brother.

Sita. What ! Is it "for fear of scandal" ? Is there any thing censuring me ?

Laksmana. How could there be anything censurable in my good lady ?

In the presence of the sages, the guardians of the worlds, my noble brother and myself the queen proved chaste in the fire, but—(*Gesticulates abashment*)

Sita. Yes, proceed on with your but.

Laksmana. The (tongues of the) people are unbridled. 13

Sita. The mention of my proving chaste in fire lets me understand. It is the tale of (my sojourn in) Rāvaṇa's house that is again troubling me. Ah ! such possibilities are entertained even about Sītā. So then, accursed is the life of a woman. Ah ! have I been thus relinquished ? Surely I have been cast off. Should I give up life, cast off as I stand by my lord ? Or, shall I preserve my life, placed as it is on the thorn of scandal simply because a like offspring of that uncompassionate person is to be looked after.

Laksmana. I have been favoured. (*He rises and salutes.*) Here is another message from the noble brother.

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[1] 'After a while' has been added by us.

Sita. What possibly can it be?

Laksmana. "My queen, you are my house-deity, lodged in my heart, and it is only you who will appear in my dreams and be my bed-fellow. In the (coming) sacrifice, your image shall be partner-in-duties of me, whose heart is not desirous of taking another bride." **14**

Sita. Sending a message like this, my lord has completely removed my sorrow of being rejected. A wife attached to another person does not cause so much affliction to her husband, as a husband attached to another lady.

Laksmana. What (is) counter-message (from you)?

Sita. For whom?

Laksmana. For my noble brother.

Sita. A message in return from me even when matters have come to such a pass? (No) But convey to my mothers-in law, after having bowed down on their feet that my mothers should in their heart favour me in every way; me—protection-less as I have been thus rendered, and living in a forest infested with beasts of prey.

Laksmana. I welcome this command. But you have not given any message for my noble brother.

Sita. That such a ruthless person is being given a message is simply because the request of Lakṣmaṇa cannot be refused. It is nothing of blessedness for Sītā. All right, tell him from me—"Do not trouble yourself by grieving for this unlucky creature for you will thus kill your duty of looking after the (four) castes and the (four) stages of life. You must be careful about your duties of the righteous as well as your body. Lakṣmaṇa, my boy, I won't chide the great king."

Laksmana. (Why not). Does the Queen not possess the power to do even that?

Sita. Tell that person this as well: "It was not proper for you to exile this faultless person, all of a sudden, from heart, much less from the country."

Laksmana. The revered lady has given a message that was fit to be given.

It is no small wonder that the revered lady was banished from heart by the man in power, but how could he banish the very home (incarnate) from home, and how from the country as well. **15**

Sita. Further tell him from me: That penance-grove-dweller thus begs with folded hands placed on her parted hair: "Though I am devoid of virtues, yet I should be favoured just

with remembrance as one long-known, as a helpless creature, or simply as Sītā."

Lakṣmaṇa. Hearing this message, that is like a salt to a wound, my noble brother will evidently attain an unbearable stage of grief. **16**

Sita. Even in our much-esteemed kingdom, how......friends in grief. Now, in my absence, it is you who will have to look after him single-handed. You must be careful about your brother's person.

Lakṣmana. It well becomes your great magnanimity.

Sita. Lakṣmaṇa, my boy, salute, on my behalf, revered Ayodhyā, the capital of the Rāghava-family. The great king (Daśaratha), painted[1] in a picture should be attended upon. The orders of the mothers-in-law should be obeyed. My sweet-tongued dear friends should be consoled. (This) ill-lucked one should be ever remembered. [*Weeps*].

Lakṣmana. [*Grieved*] Hanumān (son of the God Wind) who had picked up enmity with me brought me (back) to life, when happily I was slain in the Battle of Laṅkā in order that I may have to abandon the revered lady in the forest with my own hands and hear her lamentations. **17**

[*Glancing around*]

Seeing the Queen these deer have left the green grass and are weeping; the swans overwhelmed with grief are crying piteously; the peacocks also have given up their dancing. These animals are kind (*lit.*, good) but not men. **18**

Sita. Lakṣmana, dear boy, the sun is about to set.[2] Human traffic is at a great distance. Birds have flown away (to their nests). Beasts of prey are roaming. Depart, it is not proper to delay (any longer).

Lakṣmana. [*Folding his hands*] Here is Lakṣmana's final salutation with folded hands. So, please accept it carefully.

Sita. Be sure, I am ever attentive.

Lakṣmana. I request Your Highness,

Through sorrow at remembering my noble brother, friends, or relatives, you should not please betake yourself to death. The progeny of the Iksvākus stays in your womb. This should be carefully protected by Your Highness. **19**

Sita. The words of Lakṣmaṇa[3] cannot be transgressed.

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[1] *lit.*, situated. See notes as well.

[2] *lit.*, nearing its reach on the *Asta* mountain.

[3] *lit.*, the son of Sumitrā.

Laksmana. Here is another request.

Sita. What's that?

Laksmana. You have been brought away and abandoned in this lonely forest, at the command of my elder brother. Forgive me this single fault, Your Highness. 20

Sita. [*Hastily*] What fault are you apprehending, when it is an occasion to feel satisfied since you obey the words of your elder brother?

[LAKSMANA *goes round her, salutes and walks away*]

[SITA *weeps*]

Laksmana. [*Looking towards the quarters*] Oh you guardians of the world, please listen.

This daughter-in-law of Daśaratha, the mighty warrior—

Sita. Highly admirable words are being heard.

Laksmana. The spouse of Viṣṇu (the slayer of Madhu) now known as Rāma—

Sita. How could I be so fortunate?

Laksmana. Banished from the home of her husband—

[SITA *stops her ears*]

Laksmana. Stays single in this solitary forest, protect her, protect her. 21

[SITA *points towards her womb*]

Laksmana. For the sake of noble lady I solicit this revered (Gaṅgā) as well: You also should occasionally favour the lady with the breezes from your ripples when she is fatigued—the ripples which have been perfumed by the fragrance of the lotuses. And, when she plunges into you for a (religious) bath, O Bhāgīrathī, retard awhile the flow and the velocity of your water. 22

Saluting with head, I beseech the sages residing in this forest: The Queen should always be shown compassion considering that she is a member of the weaker sex, or that she is renounced, or that she is refugeless, or that she is descended from a noble family, or that she is a venerable lady. 23

Here I fold my hands in obeisance to the sylvan deities. (Your honours) may kindly attend to my entreaty for a moment. (This lady), may she be asleep, or abstracted, or (fallen) in adverse circumstances, she should be carefully looked after by you, venerable ones. 24

O beasts of prey, this tract should be avoided by you. Let not others, too, enter here. O female deer, O female deer, in this her separation from friends you are her friends[1]. Please leave her not for a moment. 25

O rivers, my friends; O guardians of the world, my lords, O Gaṅgā, my mother, O mighty mountains, my brothers, this Laksmana requests you again and again that you should protect the princess with care. I am off. 26

[*Salutes and exit*]

Sita. Is Laksmana really gone, leaving me alone. [*Looking*] Alas! alas! the sun has gone down[2]. Laksmana's voice even is not heard[3]. Even the deer are returning to their dwellings; the birds have flown (back to their nests). The beasts of prey are roaming about. The sight is being dimmed[4] with darkness. The great forest is devoid of human beings. Ill-lucked that I am, what shall I do? How shall I wander all alone in the forest?............What sin have I committed for which I haye been made to suffer this sort of separation? How ......How do the sylvan deities, just commissioned by Laksmana ......? How those great sages, possessing supernatural powers —Vasiṣṭha, Vālmīki and others,—that have been for generations attached to Raghu's family, may now protect me.

[*She passes into a swoon*]

[*Enter* VALMIKI]

Valmiki. [*In haste*]. In great haste have I come here on hearing about a lady in the forest—solitary, protectionless, burdened with fœtus and weeping—from the boys of the sages who had gone to Gaṅgā to go through the rite of the evening bath. 27

So I search her out.

[*He gesticulates a search*]

Sita. [*Regaining*] Who is this fanning me? [*Pondering*] Nobody. It is the glorious Bhāgīrathī, that at the request of the obedient Lakṣamaṇa, is favouring me with billows.

Valmiki. My vision being obstructed with darkness, she is not visible. So I shall call her out. Here I am.

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[1] *Or*, you are friends among friends (*i.e.*, choice friends) in this exile.

[2] *lit.*, has reached the setting mountain.

[3] *lit.*, Laksmana is not known through his voice even.

[4] *lit.*, being screened.

Sita. [*With joy*] Lakṣmaṇa dear boy, have you come back?

Valmiki. I am not Lakṣmaṇa.

Sita. [*Gesticulates veiling herself*] Horrible! Who should this stranger be? How shall I ward off this great calamity? [*Thinking*] Thus: I am a woman and all alone.

Valmiki. Here I stop. Child, you also need not fear that I am a stranger. I am an anchrorite[1] and have come here to help *you* on getting news about you from the boys of the sages who were returning after having waited upon the Gaṅgā by way of performing their evening rites. And I may ask you:

Tell me, my child, tell me. Whence (fell) this trouble on you when Rāma, who has been victorious in the war, is ruling the earth with righteousness? **28**

Sita. This thunderbolt has fallen upon me from that same full moon.

Valmiki. Have you really come to grief because of Rāma himself?

Sita. O, yes.

Valmiki. If you have been turned out by Great King, who is organization itself of the (four) castes and the (four) stages of life, then fare you well. I depart. [*He walks off*]

Sita. But I beg to say—

Valmiki. Speak on.

Sita. Though I do not deserve compassion from you as I have been exiled by Rāma still I should now be protected as here stays in my womb the progeny of the great men[2] (Kings) like Raghu, Sagara, Dilīpa, Daśaratha and others.

Valmiki. [*Returning*] (*To himself*)? How? She alludes to the Ikṣvāku dynasty. Then I shall ask her. (*Aloud*) Child, are you a daughter-in-law to Daśaratha?

Sita. Yes, just what your honour says.

Valmiki. And are you the daughter of Janaka, the lord of the Videhas?

Sita. O, yes.

Valmiki. Are you Sītā?

Sita. Not Sītā, my revered sir, but the luckless one.

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[1] *lit.* one who considers penance as his supreme wealth.

[2] तादृशानां *lit.*, of that sort.

Valmiki. Alas! I am undone, wretched as I am. What brought about your descent from the palace like this.

[SITA *gesticulates bashfulness*]

Valmiki. (*To himself*) Why! She feels shy! Well, I ascertain it through my meditative vision. [*Gesticulating meditation*] (*Aloud*) Child you have been abandoned by Rāma, fearing public censure, only outwardly without (the assent of) his heart. Being faultless you cannot be abandoned by me. Come along, let us go to the hermitage.

Sita. (May I know) who you are ?

Valmiki. Hear,

I am Vālmīki, the well-known old friend of King Janaka and a chum since boyhood of Daśaratha, your father-in-law, Away with your suspicion that I am a stranger. You timid one, this person is like father-in-law or father to you, and nothing but that. 29

Sita. O revered sir, I salute you.

Valmiki. May you beget heroes, and see your husband again.

Sita. You are Vālmīki for the world, but for me you are father. So let us go to your hermitage. [*Looking at Ganga, and folding her hands*] O venerable Gaṅgā, if I have a safe delivery, I shall daily make you a present of well-wreathed (?) garland of white jasmine.

Valmiki. This path is extremely difficult to be traversed, and specially for you. So you should follow the path as I show it to you.

Gently walk tiptoe along this (path) full of Kuśa thorns. There is a stooping branch here; so bend down gently. To the left there is a great pit. Therefore, grasp with your hand the branchless trunk, (standing) to your right. Now (the ground) is even. Please wash your feet in this sacred (lotus-pond). 30

[SITA *walks as directed*]

Valmiki. Pūṃsavana and other rites of all the Ikṣvākus mature through us alone. So you need not feel anxious about your pregnancy. 31

You will find pleasure of serving the feet of Kausalya in the elderly ladies. [*Pointing*] Look, these hermit girls are your friends and sisters. 32

[*Exeunt Omnes*]

(Here ends) Act I.

ACT II

(PRAVESAKA)

[*Enter two ascetic girls*]

First (**girl**). Hello! Vedavatī, I congratulate you. Two sons of swarthy complexion like Rāma are born to Sītā, your dear friend.

Vedavati. That's good news! What are their names?

First girl. The revered sir......called the elder one as Kuśa and the other as Lava.

Vedavati. Can they move about on the road?

First girl. 'Can they move'.........Why do you ask that?

They who are a match for lion cubs run about like deer. And thus the lovely twins captivate the hearts of the female ascetics. **1**

They move freely from lap to lap among the ascetics. Now they are learning Vālmīki's Rāmāyaṇa.

Vedavati. As I hear this news, I think Sītā is fortunate in this respect at least. I......Sītā..................mutual affection.

First girl. It is............Any news from the Naimiṣa forest?

Vedavati. Materials for the Great King's sacrifice have already been collected? The hermits and the ladies have been invited to be present?

First girl. Has the respected Vālmīki been invited?

Vedavati. I have heard that Rāma's messenger has come to Vālmīki's penance-grove as well. Where should I look for Sītā?

First girl. She is sitting in the shade of a Sāla tree over there[1] (thinking) how she should pass her time.

[*Exeunt*]

(END OF) THE PRAVESAKA

[*Enter* SITA *seated on the ground and gesticulating anxiety*]

Sita. [*With a sigh*] Ah, how unreliable are the naturally cruel hearts of men! Having been raised to great fame, *viz*., on the occasion of the talk of the pairs whose (mutual) love deserves to be recorded prominently on pillars, (it is mentioned that there exist) Pārvatī and Mahādeva in heaven and Sītā and Rāma on earth, I, faultless as I am, have been made to suffer such a bad state, to its extreme. But why do I blame my lord in this way?

[1] *lit*. here

Formerly my lord, as soon as he heard,..and now comes this relegation to such a great distance for no reason (*i.e.*, fault). This makes me extremely unhappy. In his company have I (so many times) watched the moon rise, with him have I heard the melodious cooings of the cuckco, with him have I (enjoyed) the (pleasant) touch of the Malaya breeze. But now, I watch, hear and feel all by myself. To give up life is perfectly out of question for women like myself. It is self-pity[1] that troubles me more (acutely) than the distress of being abandoned, for being the beloved of my lord I was previously in a condition to be coveted most by all the people of Mithilā, and now I have been reduced to such a pitiable condition! By now the children have been born and brought up. The revered Vālmīki shows me so much regard now. It does not become me to pass my time heaving sighs, (a thing) not in keeping with life in a penance grove. Now what stands in the way of a resolve to do away with my life is that I never sent a word to my dear friend Vedavatī, nor ever invited her.

[*Enter* VEDAVATI]

Vedavati. I have gone through the ceremony of obeisance to the ascetics and (other) civilities befitting a guest. So proceeding from hither to the *Sala* tree, I shall there greet my dear friend. (*Walking and observing*) The daughter of the king of *Videha* adorns here the root of the Sāla tree, paining my heart with her wasted and pale condition like a creeper in the summer (month). So I shall go to her. [*Approaching*]. Here (is) she, with her face downcast, as if she were completely in the grip of anxiety incarnate, her eyes screened by her long hanging tresses of hair and with looks of distress. I shall call out to her. [*She calls her*] Vaidehī, my friend.

Sita. [*Looking respectfully*] I am so glad. My dear friend Vedavatī has come. Welcome to my dear friend. [*She embraces her and makes her sit down*]

Vedavati. Is it all well with Kuśa and Lava.

Sita. Yes, Just as (it can be) with the forest dwellers.

Vedavati. What about yourself ?

Sita. [*Pointihg to her braid of hair*]. How do you find it ?

Vedavati. [*To herself*] The poor soul grieves too much, I shall console her, by giving (her) the news about Rāma. [*Aloud.*] Unwise lady! why do you wane day by day like the digit of the moon in the dark fortnight, for the sake of such a regardless and uncompassionate man ?

Sita. How is he uncompassionate ?

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[1] *lit.*, shame

Vedavati. For he has abandoned you.

Sita. Have I been abandoned?

Vedavati. [*Laughing*] So they say. [*Passing her hand on Sita's braid*] Surely you have been abandoned.

Sita. Only outwardly[1] and not in reality.

Vedavati. How do you know another's heart?

Sita. How can his heart be another's to Sītā?

Vedavati. Ah, the constancy of her love!

Sita. How can he have abandoned his affection for me, he—my lord, who for the sake of my unfortunate self, bore the great toils of constructing the bridge and the like, which are so very well known.

Vedavati. Ah, you self-flatterer! This bitter resentment against Rāvaṇa, is perfectly customary with Kṣatriyas. It was nothing due to affection for Sītā.

Sita. You don't see this other (point).

Vedavati. What is 'this other'?

Sita. This.

Vedavati. What 'this'?

Sita. [*Bashfully*]. That I have been honoured so long on the bosom of Rāma, unsullied by the breath of another wife.

Vedavati. Don't be impatient. The time for Rāma's consecration in the sacrifice has approached.

Sita. What of that?

Vedavati. Surely, very soon in that sacrifice, he will accept the hand of a lady, who will perform religious duties with him.

Sita. I prevail over my lord's heart and not over his hand.

Vedavati. [*To herself*] Ah! her stability of love! [*Openly*] My friend, has not your sorrow of exile been removed by getting sons?

Sita. Sorrow increases when an attempt is made to do away with it.

Vedavati. How's that?

Sita. (Formerly) when the two boys, with their faces lovely with sprout-like budding teeth, used to laugh out, while looking at my face, used to make that sort of (*i.e.*, similar to Rāma) voice in course of their conversation, then I used to feel myself merging (*i.e.*, lost) in his (Rāma's) innocent charming loveliness. But now in course of time, they are grown up, have left (behind) infancy, and are now big enough. This thing afflicts me all the more.

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[1] *lit.*, only physically.

Vedavati. Ah! how horribly cruel!—(that) even Sītā, the mother of young children should bear such a condition.

Sita. Friend Vedavatī! would that......

Vedavati. Why do you feel shy? Say on" I may see my noble husband."

Sita. (*To herself*) No use of feeling bashful. Thus shall I speak: [*Openly*] Shall I achieve the object of (this) life with the sight of the father of Kuśa and Lava.

Vedavati. Of course, (the occasion of) your seeing the king is very near.

Sita. How?

[*A sage behind the curtain*]

Good sirs, residents of the hermitage, please listen:

The great aśvamedha sacrice, is about to commence, not far from here. The utensils and materials for the sacrifice have been collected. Vasiṣṭha, Ātreya and other great sages, dwelling in the hermitages of various regions have assembled. The great king would not even now observe the sacrificial consecration, only (as he is) waiting the arrival of the revered Vālmīki. Rāma's messenger has come to invite the residents of the Vālmīki's penance-grove. Hence there should be no delay.

Let the sages start ahead soon, taking the water of the holy places, the sacrificial fuel of the prescribed form, and uninjured sprouts of Kuśa grass; and let the hermit-girls offer auspicious oblations, in the yards of the cottages. 2

Sita. Let me hurry up. Here has noble Kāśyapa, started in front, taking the sacrificial requisites just after the announcement of the departure. I shall also (just) perform the auspicious departure ceremonies for Kuśa and Lava.

[*Exeunt Omnes*]

(Here ends) Act II.

ACT III

(PRAVESAKA)

[*Enter an anchorite fatigued with journey and carrying a load*]

Anchorite. [*Showing exhaustion.*] Oh! I am badly[1] tired with these hot hours, that are the longer for the torment they give. I am not able to lift up and set down my legs that are (greatly) fatigued. The sole of my feet are covered[2] with burst

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[1] *lit.* well.
[2] *lit.* as if ripe.

blisters. Besides so tender Queen Sītā and so delicate boys Kuśa and Lava have reached the Naimisa forest before sunset along with the band of ascetics, while I have not yet reached the outskirts of the forest region. [*Pondering*] Who will now tell me the way to the Naimiṣa (forest). [*Glancing around*] To be sure, he must be Rāma accompanied by Lakṣmana, come to the Naimiṣa (forest). Therefore, I shall also follow them.

[*Exit*]

(END OF) PRAVESAKA

[*Enter* RAMA *distressed with grief, and* LAKSMANA *leading him*]

Laksmana. Noble brother, this way, this way. (*Stepping*)

Previously, I undertook a journey, leading the queen, with a desire to abandon her in the tangle forest. Once more, taking (with me) the King Rāma the (only) survivor of his house, I, the unfortunate one,—clever in (bringing) affliction to my kinsfolk,—have set out for who knows where. 1

Ah! Rightly has it been remarked: "Negligence kills fortune, haughtiness kills regard, vices kill politeness, and sorrow kills fortitude." 2

For the same reason, to be sure, this (Rāma), equal in fortitude to the Mandara mountain, learning of the arrival of the revered Vālmīki, started to the hermitage on the Gomatī's bank with a view to see him, But now abandoning even that direction he, with his heart distracted with intense grief has started towards the great forest. Then shall I let him know well (his present mistake). Nay, that is no good. I show him the path traversed[1] by the doorkeeper, so that he may unknowingly reach the Vālmīki's hermitage. This way, noble brother, this way.

Rama. [*With a sigh*] (By me) the rock-bridge over the ocean has been rendered completely futile; regard was not paid to the Fire-God who was appointed as a witness in matter of (Sītā's) purity; the offspring of the Ikṣvākus, so highly esteemed by the world, was not cared for. (Oh!) what and what not (improper deeds) have I committed, having expelled Sītā, of that sort, through foolishness. 3

[*Walking*]

Alas! Alas! Woe! the out-stay of the poor creature is perfectly devoid of help.

To what (object) does she (possibly) direct her gaze? With what does she solace her mind?[2] How does Sītā sustain her life, devoid of all hopes (as she is), in a forest, the home of beasts of prey. 4

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[1] *lit* run.

[2] *lit* to what (object) does she direct her mind (and thus) console (it)?

Laksmana. [*To himself*] He is extremely afflicted brooding over the exile of the revered lady, and the loss of his progeny. Therefore, I divert his attention away from the queen to another subject (of talk).[1] [*Openly*] May the noble brother just look this side.

O best of men, here, before you, looks Gomatī, the sole receptacle of waters blue as emeralds, with its neighbourhood charming with the music of the she-swans sweet on account of excitement; and perfuming remote places in all the directions by the blossoming of the thick beds of lotuses. 5

Rama. [*Gesticulating the touch (of the breeze)*]

Since Sītā's renunciation pearl necklaces, Malaya-breezes, sandal paste, moon-rays have been causing me only excessive suffering. (But) today, all of a sudden, the breeze from the bank of the Gomatī delights my mind. That homeless, helpless lady surely lives in that direction. 6

Laksmana. This path leading down to the river is very rugged. So please descend carefully. [*Both gesticulate descent*]

Laksmana. [*Observing*] The sandy tracts bear the uninterrupted foot-prints, the bank-creepers having only their stalks left, clearly show the plucking of their flowers, the trees have thin shade, having their tender leaves freshly culled, (hence) I believe human habitation is situated close by. Surely in like manner,

The sandy bank has been recently adorned with offerings of water and flowers to the gods. This jasmine garland too, makes the sportive movements of a she-serpent in the midst of the waves. 7

Rama. Not only is the human habitation close by, but it is also, situated up the stream.

Laksmana. Strange! Strange! This jasmine-garland has been gradually brought upto the feet of your Lordship, with the series of its ripples, by the river, which is, as it were, desirous to do honour to your feet. The wreathing (of it) deserves to be marked carefully. So, let my noble brother look at it. [*Takes it and presents it (to Rama)*].

Rama. [*Seeing it carefully, gesticulates a thrill*] My dear the art shown in the wreathing of the flowers is familiar.

Laksmana. Where did you notice it?

Rama. Where else possibly can such art exist?

Laksmana. Do you mean—in the Queen?

Rama. Exactly.

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[1] *lit* I remove the topic of the Queen with (a substitution of) another subject.

Laksmana. Who knows in what different ways the vainly elated Brahman amuses himself? The noble brother may advance. We shall walk upstream along this bank of the Gomatī, till we reach the source of this jasmine-garland.

Rama. The art of human beings finds easy resemblance in this world. And such is not our fortune. Again, the coming of Sītā, in this place is not likely, as she was abandoned, in a very remote place, However, show me the way so that we may get to the habitation, without getting away from this water-expanse.

Laksmana. The river-side is hard to traverse on account of the thorn-like sands and the pearl-oyster-shells, so the noble brother should follow slowly exactly by the path I show.

Rama. Do so. Though this jasmine-garland is after my heart, yet I do not use it, for fear of (its being) an offering to a god. [*Drops it*]

Laksmana. Pass over this cane-creeper. Do not set (your) foot here; for here are shells. Keeping at a distance, bend your head, (for) before you is a tree bending far down. With the point of (your) bow pull aside this crooked branch before you. Walk on quietly, lest the female beasts of prey may get afraid. 8

Rama. [*Walking as directed*] My dear, is the hermitage of the revered Vālmīki situated in this region?

Laksmana. What have you seen, my dear brother?

Rama. That line of smoke, which, being thin, can be discerned only with great attention, is spreading through quarters. The chanting of the Sāman's carried by the gentle breeze, pervades the ear. 9

Laksmana. Noble brother, you have observed right. I shall go ahead and make sure. [*Walking forward and gesticulating paralysis of the thighs*] How is it that my heart beats fast as I lifted my foot last and my thighs are paralysed and my feet just raised up cannot move forward. Then, what can it be? [*Musing.*] Evidently, this land must have been traversed by some person to whom my reverence is due. Yes, something like footprints is visible. [*Looks at the ground attentively*]

Rama. My dear, what makes you look at the ground so attentively?

Laksmana. Here are visible the foot-prints marked[1] on the surface of the sandy bank, to whom seems to be transferred the delicacy of the sole of the foot, as they are exquisitely graceful, and whose belonging to a lady is easily marked from their beautiful and modest print. My noble brother, you may see.

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[1] *lit.* with their situation.

These foot-prints of some lady, laid down slowly on this sandy shore through dalliance, or exhaustion, or on account of habit, proceed (leisurely) onwards like the playful gait of swans. **10**

Rama. [*Observing with joy*] My dear, why do you say—'of some lady.' You should rather say—'foot-prints of Sītā.' See—

The shape is the same; the beautiful and modest structure is just the same; the beautiful freckle adorning the lotus made of lines on the feet also is exactly the same; and this series of foot-prints immediately attracts my heart troubled with grief, (so, it) has been doubtless made on this (spot) by the queen. **11**

Laksmana. [*With joy*] Then let us just go to the hermitage of Vālmīki following this very line of foot-prints. And as this line of foot-prints is recently laid, (so) I think the Queen must be near.

[*Enter* SITA]

Sita. The purificatory ablutions are finished, the (morning) prayers are said, oblations have been offered to the fire, the revered Gaṅgā has been entered into ; jasmine garland, woven with my own hands, has been proferred to the revered Gaṅgā, according to me. Now entering into the elevated dense and cool bower of creepers, I shall pluck flowers fit for presenting[1] to the guests.

[*Enters (the bower) and gesticulates plucking of flowers*]

Laksmana. This line of foot-prints, having gradually left the sandy bank, as the course would have it, has come to (*lit.* mounted) the hard ground and has vanished. So, we shall beguile the tedium sitting under the exceedingly pleasant shade of this cluster of creepers to be seen just in front (and then) we would go to Vālmīki.

Rama. As you please.

[*Both make a move and sit down*]

Rama. [*Sighing, with tears*] Child, child.

Sita. [*With attentive ears*] Ah, who can this be (who), with his unique voice, sounding as the rumble of the moisture-laden cloud, thrills my body ever subjected to utmost misery, as it is. So, let me see who he is. Or rather, without knowing the actual state of affairs it is not proper for me to direct my glance towards an improper object. (But then) what is there to

[1] *lit.*, attending upon.

ascertain about. The voice of a man (other than my husband) never thrills my body. Evidently the same uncompassionate person has arrived here. So I shall look closely. In fact, I feel ashamed of myself as I incline towards one who is so much indifferent. So I won't look. [*Turning away*] How (is it that) I am not master of myself! My sight is forcibly made to incline to that very side. What else could I do? These are the dictates of my loyalty to the King. [*Observes*] It is a pleasuret to have seen him. That I have been exiled so long makes me angry. That he is reduced gives me pain. I am proud that he is uncompassionate (*i.e.*, is strict in the discharge of his duty). That he is long intimate rouses my affection. I long to see him as he is so good-looking. I have great regard for him as he is my husband. That he is the father of Kuśa and Lava makes me feel that I am housewife. That I have been held guilty fills me with shame. I do not know what state of feeling I experience on seeing my noble lord.

Laksmana. How is that my noble brother having addressed me all of a sudden, has become silent, his face cast down and his eyes tearful.

Rama. My mind is perturbed[1] as I am reminded of (our) sojourn in the Daṇḍakā forest, on seeing this forest lonely for absence of traffic, and also this river, carrying clear waters (and) having (its) sandy banks pleasant as they are covered with the shades of trees growing there.

Sita. My husband, you remember the sojourn in the forest but not your companion in the forest.

Laksmana. What is there to remember about the forest residence, the abode of miseries alone.

Rama. Dear Lakṣmaṇa, why say—'......to remember about the forest residence, the abode of miseries alone'? Look, look you,

I am reminded of my leisurely evening strolls, holding the shoot-like soft hand of the Queen, engaged in talks about various (previous) pleasures along the sandy bank of the river, where water trickled out under the pressure of the moving (*lit.*, under the motion of the) feet. 12

Sita. O you uncompassionate! Why afflict all the more, a distressed, refugeless, person by indulging in these talks.

Laksmana. Noble brother, enough of lamenting.

Rama. Hapless that I am, how should I not lament? Just see.

First exile in the woods, next (forced residence in) Laṅkā, (and) further this exile. On obtaining me, a wretched fellow that I am, Sītā has passed from calamity to calamity. 13

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[1] *lit.*, I have undergone this disturbed state of mind.

Sita. Noble lord, this is not in keeping with you as an expeller.

Rama. Ah! the daughter of the King Janaka!

Sita. Oh you, that are to be shunned by one having few meritorious deeds!

Rama. Oh my companion in the forest-residence.

Sita. Is it so? No, not now!

Rama. Alas! Where have you gone?

Sita. Just where the unfortunate go.

Rama. Give me a reply.

Sita. What reply to a person whom one cannot greet?

[RAMA *gesticulates grief*]

Laksmana. Noble brother, I importune you· Have done with grieving.

Rama. How can I help lamenting for pitiable Sītā.

Sita. My lord, do not say—'pitiable Sītā'. That person is never pitiable, who is thus lamented for by his dear one.

Rama. Dear Lakṣmaṇa, can it be ascertained where she is?

Sita. Like a female Cakravāka, whose union (with her mate) is prohibited by the close of day, she does live in exile.

Laksmana. It cannot be known where she is.

Rama. I have destroyed the line of Raghus, which came in tact hitherto. [*Weeps*]

Sita. [*With sorrow*] My lord is extremely grieved! What could I do? Becoming bold I shall wipe away the flood of tears, dimming his eyes. [*Raising a foot*] No, I should rather avoid scandal. (I should leave this place) before I am observed by my lord. Subjugated perforce by intense sorrow I am not master of myself. This is a place fit for the traffic of sages, hence somebody coming here perchance may see me. So going to the hermitage by this way, which is a convenient passage being covered by a tangle of creepers, I shall (now) look to Kuśa and Lavā. [*Exit gesticulating a glance around*]

[*Enter a Sage*]

The Sage. I have been ordered by revered Vālmīki, " Boy Bādarāyana, I have heard that noble Rāma has got to this penance grove, together with Laksmaṇa. He might perchance wait outside thinking us busy with mid-day rites. So go to him, and let him know that I have finished my mid-day duties and wish to see him." So I shall now look for Rāma according to the command of the revered Vālmīki. [*Moves on.*]

Laksmana. [*Looking with haste*] Noble sir, this ascetic is coming just this way.

[RAMA *wipes off his tears and assumes fortitude*]

Sage. [*Looking closely*] Oh, there seems to be a couple of men in this excellent shade of this cluster of creepers. I hope he is Rāma accompanied by Lakṣmaṇa. [*Reflecting*] There is no doubt about it.

The breeze blows gently ; the rays of the sun are not scorching; even the female deer are not afraid; they roam about fearlessly with lions ; the shadow resorted to by him does not go close to the thicket though it is mid-day ; evidently the yonder man is the well-known Viṣṇu, now called Rāma come to this forest. **14**

It can be made sure of, not only from his superhuman prowess, but also from his features. [*Looking closely*]

(He is) stout by taking physical exercise, tall, with his eyes stretching to his ears, is broad-chested has sinewy (long) arms. Evidently he is Daśaratha's son. **15**

So, approaching him, I shall tell him how matters stand. [*Appoarching*] Peace to you, O king.

Rama. I salute you.

Sage. May you prosper.

Rama. May I know the object of your visit, noble sir ?

Sage The venerable Vālmīki, having finished all his duties now awaits the arrival of your Mejasty.

Rama. [*Looking*] Oh, it is past noon ! And that is why—

The shadows, going to the roots of the trees, and having whiled away the hot noon time, are (now) emerging, like travellers who go out by and by, having whiled away the hot noon by taking refuge (*lit.*, entering) under the roots of the trees. **16**

Moreover,

This elephant, having whiled away the scorching heat of the rays of the mid-day sun by plunging into the water, is now approaching slowly the bank against which are striking waters propelled by his chest, with his face pleased by the wind made by the ears drenched with the spray of water and making eddies in the river resound by the strokes of his trunk. **17**

Exeunt Omnes

(Here ends) Act III

ACT IV

(PRAVESAKA)

[*Enter two lady anchorites*]

First lady. Friend Yajñavatī, by Tilottamā, come to Vālmīki's penance-grove for the recitation of Rāmāyana, I have been thus addressed : 'Descending in the path of Rāma's sight, assuming Sītā's guise, through (my) supernatural powers, I have a mind to find out whether or not Rāma pities Sītā. So you find

out Rāma.' So my dear friend, please show me Rāma's resting-place.

Yajnavati. Oh Friend Vedavatī, the noble Kauśika, Rāma's companion, standing concealed in the adjoining thick of bushes and creepers, when Tilottamā was engaged in this conversation, overheard it all.

Vedavati. Ah, great mischief has been done. If Tilottamā plays the part of Sītā before him, who has already got a hint (then) there will be a counter-ridicule. So I am going to prevent my dear friend Tilottamā from it.

Yajnavati. Dear Vedavatī, where is Sītā now ?

Vedavati. Just hear. It is a week since, that the venerable Vālmīki was (thus) implored by the lady residents of the penance-grove who had gone together : "This oblong pond of the hermitage, being now exposed to the sight of the strangers on account of the presence of the Great King cannot be entered into by the ladies for plucking of lotuses and for other things." Then the revered Vālmīki, meditated for a while, with his eyes motionless in meditation, and said, " Ladies in the oblong pond would not be seen by the eyes of men." Since then Sītā, (thus) avoiding Rāma's gaze, has been passing whole days on the bank of the oblong pond.

Yajnavati. Do Kuśa and Lava know their relationship with Rāma ?

Vedavati. Being mere children and having lived with the ascetics they do not know even their mother's name, much less the account of Rāma from whom[1] they have been cut off by reason of their (mother's) long exile.

Yajnavati. Do you know that Rāma has entered this penance grove ?

Vedavati. How could I know it ?

Yajnavati. (Well) you (now) go to Tilottamā, while I shall go to Sītā.

[*Exeunt both*]

(END OF) THE PRAVESAKA

[*Enter* SITA *putting on a shawl over the upper garment and* YAJNAVATI]

Yajnavati. Dear Sītā, who instructed you to put on a pair of upper garments as you never did before ?

Sita. This extremely cold and ceaseless[2] breeze from the oblong pond, which is causing (or coming passing over) ripples.

Yajnavati. Friend, this shawl, exquisitely white like a

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[1] *lit.*, the account of Rama, from which they have been cut.......
[2] *lit.*, long

multitude of rays of the full autumnal moon and attractive with the song of the swarm of the black bees which (song) they have commenced on account of their extreme delight caused by the fragrance,[1] ill suits a life of separation.

Sita. My dear, when I permitted to go to the forest by the sanction of the King (*i.e.*, Daśaratha), (*i.e.*, when I in my forest exile) had set out to the Dakṣiṇāpatha, leaving Citrakūta (then) the forest-deity Māyāvatī by name, who had come to have a friend's love due to our long stay (in her forest), and was (for this reason) very anxious about me, offered me as a keepsake her celestial shawl white as moon and permanently scented. It has been like an intimate friend in the hands of my lord, as well as in mine and has been a long companion in distress. So that's why I have now put it on out of respect. [*She weeps*]

Yajnavati. Weep not, my friend. This residence in a penance grove cannot be called forest-exile (*lit.*, forest residence).

Sita. How can I help weeping? I spread a double-space bed of hopes, thinking " Why! my lord has come to this penance grove!" I pass my nights and days all alone heaving deep sighs. Terrible indeed is the cause of my distress.

Yajnavati. These (are) unexpected calamities (that often happen in human life).[2] You please divert your mind with looking at the sports of the couple of the birds on the bank of the oblong pond. I also look to my duties. [*She makes a move*]

Sita. [*Looking at the oblong pond*] The pair of royal swans is surely very lucky, as it is thus enjoying the bliss of union, without being subject to[3] (the pangs of) separation. There is no teacher (as) efficient in instructing the married couple, as my separation, for even birds, charming with the dalliances capable of winning each other's heart, advance sweet speeches.

Yajnavati. [*Observing*] As all the anchorites—purified by a study of scripture and self-control, having at once left their seats with a feeling of respect and haste, putting their bark garments on the shoulders of their pupils (*lit.*, retinue), and having their eyes gleaming (*lit.*, expanded) with wonder—have set out with their faces (turned) in the same direction, (therefore) I infer the King must have arrived. [*Exit*]

[*Then enters* RAMA, *plunged in anxiety, and* KANVA]

Kanva. (*To himself*) I have been asked by the revered Vālmīki, " Kaṇva, Kaṇva, Entertain Rāma[4] by showing him

[1] *Or*, with the song of the swarm of black bees commenced on account of the agreeable, abundant and extremely diffusive fragrance.

[2] *Or*, such clamities are (always) expected (in human life).

[3] *lit.*, having got

[4] *lit.*, son of Dasaratha.

the beauty of the Naimisa forest." But being overpowereP with anxiety he is not cognizant of even myself who am leading (*lit.*, walking in front of) him. Surely in a similar way,

He stumbles again and again even on a level path; walking very slowly he lags far behind; with his face cast down he does not set his eyes on this extremely beautiful jungle. 1

[*Approaching*] O King.

Rama. Oh friend, this mode of address is unbecoming on the part of an ascetic. But perhaps it is the vicissitudes brought about by age that are to blame and not you.

I was Rāma to you and you were Kaṇva to me in childhood. Now the age has made you a venerable sir and myself a king. 2

Kanva. Ah, the rebuke is frank and noble.

Rama. Tell me what you wish to speak.

Kanva. I am glad to believe that this forest-tract, having its border-line darkened with the circle of thousands of trees bending low with the abundance of fruit and perfuming the quarters far and wide with the fragrance of sweet-smelling flowers, pleases your heart. 3

Rama. There is absolutely no ground to ask[1] whether or not this penance grove pleases me, as my mind is exclusively full[2] of high reverence (for the penance grove). Look,

Regarding the forest fire as the fire made by offering oblations in a sacrifice, the trees as sacrificial posts, the indistinct chirping of the birds with the devotion (which I have) in the Sāmans chanted by the sages, the forest deer with the esteem for the anchorites, I,[3] somehow or other set my foot on the ground in the Naimiṣa forest with greatest care. 4

Kanva. Quite appropriate is this high regard for the Naimisa forest, a sacred spot for achieving success in unobstructed penances, which has been resorted to by the series of the previous kings—(the high regard) of the great King, exclusively devoted to duty (Dharma), and the cause of the high prosperity and after-life bliss of the whole world.

The kings of the line of Iksvāku, having conquered the world up to the heavens with their bow only, having prepared a path to heavens with hundreds of virtuous sacrifices and having vested the responsibilities of the government in their sons take residence in this forest for after-life bliss. 5

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[1] *lit.*, of words.

[2] *lit.*, having no room vacant.

[3] सोऽहम् *lit.*, I of the above mentioned sort.

[RAMA *does obeisance*]

Kanva. Mark the grandeur of the Naimaiṣa forest not found in other penance groves,

In this forest in summer, the fierce rays of the sun, become mild warm on mingling with the (cool) bright light of the moon on the forehead of Great Śiva, permanently residing here do not cause the sprouts of the trees to wither, and the waters of the pools to dry up. They do not trouble men with heat ; on the contrary they supply only light to their eyes. 6

Further, in this (forest), where sacrifice continuously goes on, the trees, which (being very big) can be seen (in full magnitude) with eyes upturned,[1] bear the marks left by the fastening[2] of the coil of the neck-rope of the intoxicated Airāvana (elephant of Indra), as Indra is daily present here ; the trees—serving as tying posts instead of the *Candana* trees of the Nandana garden. 7

Rama. [*Looking*] Glorious Indra has been made to forget the Nandana garden even, by this holy forest where great sacrifices continuously proceed.

Surely the wife of Indra startles up and giving an attentive ear to the chant of the *mantras* inviting Indra to this forest lets alone the garland and always binds a braid of separation. 8

Kanva. This other thing you have not noticed,

The languid rut-shedding elephants in this forest have their minds so much absorbed in hearing the chanting of the Sāmans that the flapping of their ear-lobes have stopped and do not offer any hindrance to the bees busily drinking the ichor on their temples. 9

Rama. [*Laughing suavely*] There is nothing amazing in it,

Not to speak of the elephants, the Sāma-chanting of the sages, sanctifying and sweet (as they are), attract the hearts of even those who are abroad. 10

Kanva. [*To himself*] Oh, Rāma is feeling great self-humiliation, on account of being out of home, for he considers those away from home as more vacant minded than even the animals. [*Openly*] Please look to this side,

The black-bees, abandoning the branches of the fragrant mangoes, which due to the great power of the sage (Vālmīki), have dense bloomed blossoms even in the absence of the spring, being troubled (*lit.*, frightened) by the smoke rising from the oblations, in the sacrifice, are flying to the interior of the lotuses in the lake. 11

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[1]*lit.*, fixed high.
[2]*lit.*, placing.

Rama. Why, the mass of smoke increased by continuous offerings has begun to torment us as (it does) the black-bees. [*Gesticulates great trouble from smoke*]

Kanva. O (King), have your eyes become so greatly troubled with smoke ?

Rama. My eyes, constantly troubled on account of (ever) flowing tears in separation from Sītā have been surely troubled all the more by the smoke. **12**

Kanva. Then enter this oblong-pond of the hermitage, situated yonder, and you may remain here for a while, having eased yourself by removing the pain of your eyes by washing (them) with cool water. I also shall honour (this) time of Kulapati's fire-oblations with my presence. [*Exits*]

Rama. [*Making a move*] I would descend to this bank of the oblong-tank. [*Having descended*] Ah, the lucidity of the water in this lotus pond. [*Sees a reflection in the water, and startles*] How ! is Sita too here ? [*Gesticulates wonder and joy*]

Sita. [*Seeing*] Sorry, busy in seeing the pair of swans I did not notice my husband who has come here (quite) unexpectedly. So I would leave now. [*Does accordingly*]

Rama. How ! Sītā has departed without greeting me at all !

Expressing to me the pangs of long separation with a perfectly pale face, having hanging tresses of hair, this Sītā seen after innumerable longings and after a long time, departs somewhere, leaving me again. **13**

So, I shall catch hold of her. [*Stretching forth his arms*] She is not Sītā, but,

As Sītā was going somewhere by the path along the bank of the pond, her image which was reflected in water was seen by me inside (the pond), and taken for herself. **14**

So, I would (now) make a search for the original of this image. [*Gesticulates search*] The vicinity of the (oblong) pond is lonely for absence of traffic. A reflection without the thing reflected—this also cannot be imagined. What is the matter ?

Sita. My Lord sees the reflection but why does he not see me ? [*Reflecting*] Yes, I have it. The invisibility of the ladies living in the penance grove to the (eyes of) the people in the vicinity of this (oblong) pond is the favour of the sage (Vālmīki). If the invisibility of the reflection also had been granted by the sage then this person (Sītā) would have been favoured (still further). I shall now move to the extent that the reflection may not be visible. [*She moves*]

Rama. I shall now see reflected Sītā, stationed in the trans-

parent water. [*Glancing*] How, even that has disappeared! [*Faints*]

Sita. Alas, Alas! My Lord has become senseless. I would approach him. [*Makes a move*] But if I am seen my Lord will become cross with me again. Then the ascetics will regard me immodest. So, I shall go away. [*Returning*] No, this is no time to weigh whether it is proper or not. May my Lord be angry or may the ascetics take me as uncultured, I cannot in any way ignore my Lord who is lying[1] in such a condition. [*Turns back*] Hear, your honours, the Protectors of the Quarters, I who was turned out by my Lord, am not now trangressing his orders through impudence, but being forced by the vehemence of sorrow, not being master of myself, I take this bold step. [*Approaching and looking closely*] Woe me, woe me, my Lord looks as if bereft of consciousness. [*Embraces*]

[*Rama gesticulates recovery; Sita gesticulates slipping away*].

Rama. How am I horripilated all at once?

Sita. Expelled in that (bad) way, and having (now) done such a bold thing I have really become alarmed.

Rama. [*Bewailing*] Embrace me tight, Princess of Videha.

Sita. (Then) I have done no wrong (in embracing).

Rama. Let me look at you, my dear?

Sita. Potent is the command of the perfect sage (Vālmīki), what can I, unfortunate as I am, do in this affair?

Rama. This high resentment should be given up.

Sita. I implore my lord in like manner.

Rama. Are you merciless to me? 15

Sita. The complaint is from wrong side, my Lord.

Rama. I importune you, O Queen,

Sita. I am attentive, you may order.

Rama. That chaste as you are[2]

Sita. Oh, (now) the life need not be given up.

Rama. You were expelled from the (human) habitations,

Sita. My Lord has authority over all the attendants.

Rama. Be pleased with me inspite this fault of mine. 16

Sita. Be pleased yourself, I am ever pleased

Rama. When shall I (have the luck to) pass with you a full-moon night, on a bed of a part of dress and with the arm for a pillow. 17

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[1]*lit.* has reached

[2]*or*, that you are chaste,

Sita. O you timid of evil reports, you feel grieved for a person present here.

Rama. Ah my dear, daughter of the King Janaka, give me a reply. [*Faints*]

Sita. Why, my Lord has fainted again. I shall console him. [*Fans with the hem of her garment*]

Rama [*Spreading his arm catches hold of the hem of her garment*] How! It looks like the hem of a garment! Who can it be possibly? [*Reflecting*] Surely,

Excepting my queen, daughter of Janaka, I do not see any other person in this world having the power (of that sort) that she may touch my person with breezes from the skirt of a shawl. 18

So I would look at her. [*Opening his eyes*] The eyes being covered with continuous tears, nothing is visible. So I shall now remove (the tears), having pulled it (the hem of the shawl). [*While wiping the tears with the same skirt of the shawl, he pulls it*]

Sita [*Lets go the garment*] My lord, you should not wipe your tears, with a garment belonging to some other person like a man well-versed in love affairs.

Rama [*Seeing the fallen garment*] How is it that I see only the upper garment and not the person putting it on?

This garment belonging to somebody else, beautiful as the snake's slough in the moonlight,[1] hastily pulled by me, acting indiscreetly, has dropped from the vault of the sky. 19

[*Looking closely again*] But why do I consider myself to have acted without discretion? Surely it is the same (shawl of the fawn-eyed one), that was explained by the sylvan deity Māyāvati,(to be serviceable as),

A stake in gambling, a noose for the neck in love-sports and a fan to remove fatigue, at the end of amatory indulgence, a bed in night quarrels; the same shawl of the fawn-eyed one (Sītā), I have now secured by virtue of good fortune. 20

Sita. Fortunately it has been recognised by my lord.

Rama. What special honour shall I do it (*i.e.* the shawl), so much liked by my beloved. [*Reflecting*] Well, this alone can be its unique honour. [*Wraps it round. Seeing himself covered*] On seeing me doubly clothed the sages will make some surmises. So I shall throw away my own upper garment. [*Flings it away*]

Sita. [*Taking it with joy*] That is very good. I have obtained the fruit of remaining alive so long. [*Smelling*] Fortunately the upper garment of my lord has no fragrance of

[1] *or*, beautiful as moonlight and the snake's slough.

pastes.[1] The people of Raghu family are surely true to their word. [*Having wrapped herself*] Ah, having put on this upper-garment which has pleasant touch due to its contact with my beloved, I am completely horripilated, as if I were reposing on the bosom of my lord.

Rama. [*With surprise*] As this (upper) garment has been taken away by some one before it could get to the surface of the earth I think my desire is near fruition. [*Pondering*] The snatching away of the upper garment is seen through reflection in water, but not Sītā. What is the matter ? Well, her great power might be (derived) from people residing in the hermitage of the perfect sage (Vālmīki). What possibly can be the way to see her soon. O Princess of Videha, do you remember nothing of past happenings that thus, you do not favour (*lit.*, honour) me with your sight even.

Sita. What sort of past happenings (to be remembered), even now ?

Rama. O lovely lady, do you remember—that when on Citrakūta you had gone out to pluck flowers, you were followed (by me) unnoticed ; the plucked flowers were strewn on the ground and the skirt of your garment was held by me with love. 21

Sita [*With a smile*] That is why you are kept at a distance, O bold one.

Rama. Why, she does not give any reply at all !

Sita. My evening time has come. But it is not proper, to go away leaving my lord who has reached such a condition all alone.[2] Then what shall I do in this matter ? [*Looking to the quarters*] Fortunately here is dear friend Kauśika coming to this very side with his eyes glancing about eagerly as if searching for something. So, I leave. [*Exit*]

[*Then Enter* VIDUSAKA *gesticulating search*]

Vidusaka. Where possibly could be His Majesty the King ? [*Making a move and marking*] Here is my dear friend, appearing to be bewildered with anxiety and adorning the bank of the (oblong) pond with his gentle and lovely form. [*Approaching*] May your Majesty prosper.

Rama [*Seeing*] Good that my dear friend Kauśika has come. Friend Kauśika, whence are you coming ?

Vidusaka. The whole of this day since sunrise has passed in my searching after you.

Rama. With what in view did you take this trouble to find me out ?

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[1] *lit*, has no fragrance of pastes transferred (to it).

[2] *lit.*, with deity to look after him.

Vidusaka. In the morning, while hidden in an arbour of the *atimukta* creepers, I overheard some secret of the penance-grove that was being talked over (heard) from the mouth of the anchorite maids and the heavenly nymphs that were having confident talks. It (the secret) was not for your good. Like a difficult labour still deposited inside the womb, it torments me extremely.

Rama. What sort of secret of the penance grove ?

Vidusaka. What, do you not know her ladyship ?

Rama. [*Covering his ears*] The secret concerns a lady, there, hold your peace (tongue).

Vidusaka. Do not be afraid. Surely I (as well) am Rāma's friend. Do you not know her ladyship the old courtesan of the heaven ?

Rama [*To himself*] The story concerns a heavenly courtesan, (so) there is no harm (*lit.*, sin) in hearing it. [*Openly*] Which old courtesan of the heaven ? Urvaśī or Tilottamā ?

Vidusaka[1]. (She was planning to speak to you thus:) O! Rāma, dear, friend, you bewilder me every moment with false sweet words as 'O lovely wife.'

Rama. Was she Tilottamā ?[2]

Vidusaka. (Whether she was) Tilottamā or anybody else, I know not. Surely she wished to poke fun at (you) my dear friend, by assuming the role of her ladyship, Princess of the King of Videha, who has been separated so long.

Rama [*To himself*] Woe ! Kauśika has lighted upon the facts. Otherwise, the mark of my beloved's proximity being visible, it was impossible for an earthly lady, to remain herself invisible. Tilottamā capable of assuming any form at will has surely deceived me.

Being thirsty and expecting to get clear water through delusion, I folded my hands like a cup to drink from the forest mirage. 22

[*Looking at the upper garment*] What, even the upper garment has been prepared by the great witch ! Oh the marvellous craft in playing upon others.

Vidusaka. O my friend, you look bewildered.[3] Have you been played upon by her ?

Rama. I have been nicely played upon.

Vidusaka. Can the secret overheard by me turn out otherwise?

[*Behind the scenes*]

Having scorched the world with its resistless blaze, the

[1-2] See Text *p.* 97, footnote [1].

[3] *lit.*, having a bewildered face.

yonder sun is getting rather mild by degrees in the evening as if due to the approach of old age, just as a rash king who having first tormented the world with his indomitable might grows mild in his old age when his ardour is rather cooled down. 23

Rama [*Looking*] The glorious sun is going down.

As the yonder sun is going down, the entire lot of the delicate (*lit.*, juicy)) lotus petals is closing in along with the fingers of the maidens separated from lovers, fingers employed in counting the days of the period (of separation). 24

Further,

Sun's[1] steeds, who are irritated and whose feet are trembling as they can neither halt nor move forward for their speed has been checked by the pulling of their reins and who have been urged forward by the whip, plunge into the ocean from the top of the setting mountain whose ridges have become rugged as if by their hoofs planted clumsily. 25

[*Exeunt Omnes*]

END OF ACT IV

ACT V

[*Enter* VIDUSAKA]

Vidusaka. [*Looking towards the tiring room*] The time of the advent[2] of the hermits has approached. Your Honour should therefore make haste.

[*Enter* RAMA]

Rama. The purificatory ablutions are finished, oblations have been poured in fire, the rising sun has been duly worshipped. Having thus finished the prescribed morning rites I have come to pay homage to the hermits[3]. 1

Vidusaka. This is the audience hall; let Your Honour enter.

Rama. [*Enters into the audience hall and gesticulates anxiety*] How marvellous! What happened to me last day?

In that water, which on account of its transparence seemed as if it were not, I beheld the lotus-eyed one, her face with hanging traces, winsome on account of her temperamental pleasantness and with cheeks (previously) rotund and (now) pale. 2

But nay, I am told[4] that it was a joke played by Tilottamā. (But the report does not satisfy my heart),

By magic the heavenly courtesan could (surely) produce a jasmine garland similar to one wreathed by her (Sītā's) own

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[1] *lit.*, of the fierce-rayed one.

[2] *Lit.*, moving out.

[3] *Lit.*, those holding the five *niyamas* as their wealth.

[4] *lit.*, it is seen.

hands, those similar foot-prints on the sandy beach and the reflection, but how could she affect (*lit.*, touch) Rāma, with the breezes from the borders of her garments (held) in her hand. **3**
[*Gesticulates anxiety*]

Vidusaka. He appears to be pensive, to-day. So, sitting down, I would importune him. [*Having taken a seat*] My dear friend, please do not pain my heart by taking a seat[1] here or elsewhere at random—you, who have a charming blue colour like a fresh cloud, have put on a pearl necklace and look like one of the palace pillars, set with sapphires, very lofty and (hence) difficult to climb. So you please be seated on this lion-seat, which is like the circular pericarp of the lotus, formed by the audience-chamber servants standing in a circle[2], which is chiming with the sweet words of the feudatory kings[3], arrived there at the occasion[4] of paying homage, and which is the place of the royal glory—(be seated) thus putting to shame the greatness of the respectable Brahman seated on the pericarp of the lotus rising from the navel of Viṣṇu (*lit.*, the destroyer of the demon Maḍhu).

Rama. Just as you say. [*Sitting down, gesticulates anxiety*] To-day I seem to have become alive, to fresh delights and griefs. [*Gesticulating meditation, and placing his hand on his heart*]

For so many days, there was neither joy nor sorrow for me who had abandoned (my) wife and (consequently) had my mind deadened on account of despair. By reason of seeing the reflection and other things (*e.g.*, getting the उत्तरीय), now my mind is born a-new, experiencing joy and sorrow. **4**

[*Gesticulates anxiety*]

Vidusaka. [*Noticing, to himself*]. Ah (his great anxiety)! Now I shall find out what is in his mind? [*Openly*] O prince, these throne-lions, that are as if tired with bearing the heavy burden, are spouting forth masses of foam under the form of an array of elephant-pearls, coming out of their mouth-cavities. From this I infer that you, supporting the earth with your two arms and Sītā (*lit.*, the daughter of earth) with your heart, have become more heavy.

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[1] *Or* by taking a stand.

[2] *Or*, 'standing in a circle' may be omitted. मण्डल after दासेर may be taken to denote simply plularity.

[3] If मधुकर be the reading instead of मधुर the translation would be: which is chiming with the words of the bee-like feudatory kings.

[4] समय may also mean 'an agreement' or 'an established rule or practice.' In this case the translation would be 'arrived according to the established rule of attendance.

Rama. [*To himself*] Having broached the topic of Sītā, surely Kauśika wishes to know (my heart). He is my friend from boyhood, so I will tell him the fact of the matter. [*Aloud*] Friend, it is just the thing. I constantly remember the Princess of Videha.

Vidusaka. For (her) faults or for (her) merits?

Rama. Neither for her faults nor for her merits.

Vidusaka. How (else) are ladies remembered except for these two?

Rama. The intensity of love, as a result of some cause pertains to other couples only. Not so in the case of Sītā and Rāma.

"The bond of my love was manifest for years in weal and woe, without the need of words; centred in her as in my own self, it was based on sincerity without thought of fault or virtue."

Or,

My spontaneous (instinctive) intense love[1], not minding merits or demerits, unfathomable whether in joy or sorrow remained centred in her long, ever imperceptible as if (centred) in myself. 5

Vidusaka. Do not deceive people like myself with false though sweet words, just as you have done the Princess of Videha. Doubtless with reference to the Princess of Videha, you.........

Rama. Do not judge that Rāma is highly averse to Sītā.

Like the concealed delicate fibres of a lotus-stalk, hard externally, the feeling of affection of me, who am seemingly harsh, are hidden inside. 6

Vidusaka. You do not deteriorate in greatness (even) with this exceedingly violent mental agony like the respectable great ocean with the extremely severe sub-marine fire; but I being naturally light-tempered, am being completely dried up like a dew drop by the forest fire, as I remember the plight of Queen Sītā. So save me. [*Weeps*]

Rama. If you think Sītā deserves remembering, why did you not prevent me, when I was on the point of abandoning her?

Vidusaka. It is difficult for servants to give suggestions to a king, even when he looks cheerful, being in a jolly mood; how much more difficult, when he is terrible with indignation.

Rama. Friend, (kings) like myself never attain that sort of indignant state, in which they might be uncontrollable by (their) friends.

A king showing excessive indignation (*lit.*, lustre) must be checked by ministers, to whose care the six political expedients have been committed[2]; the sun (*lit.*, the thousand-rayed one)

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[1] *lit.*, tie of love.

[2] *or*, by virtuous ministers.

when scorching the world is screened by the clouds laden (*lit.*, heavy) with vapours. 7

Friend, the tale of Sītā, in hand, afflicts both of us. So go to the message-door, order the gate-keepers—The hour for the arrival[1] of the hermits (*lit.*, those holding penances as their wealth) has approached. So all the entrances should have staff-bearers (posted there).

Vidusaka. But why, O King, are these (people) subsisting on fruits, roots, and bulbous roots putting on bark garments and carrying formidable staffs (in their hands) honoured with such courtesies ?

Rama. This doubt of yours on this point is quite inopportune. Surely their perfect knowledge[2] makes people get the four objects of human life *or* shows the people the right way of all the human efforts) which are (*or*, is) the cause (*lit.*, source) of the union of the self (the individual soul) with the Supreme Soul. Look,

The eternal, internal Supreme Light does not reveal the reality of things without being kindled by highly revered sages; even the force called '*fire*,' is not capable of its charge without the wind. 8

Vidusaka. If a meeting with the hermits leads to great achievements, I also proceed hurriedly and carry out the orders. [*Going out and entering again*]. Ha! ha! by this person (*lit.*, me) who had been sent by the command of the King to the message-door have been witnessed now two hermit-boys having charming swarthy complexion, and persons of unbloomed youth, come to demonstrate their art (to my friend). They for their childhood look like auspicious sprouts on the pillars of an arched door-way; it appears that they have not yet attained their full heights; they seem to be ever on guard, appearing like sons of Cupid on account of the extreme loveliness of their form, very tall in stature like the Śāla (or sāla) trees, most smart, nimble, very stout, sturdy, greatly charming and looking as if born of my dear friend (*i.e.*, Rāma)[3].

Rama. [*With curiosity*] What prevents, their coming within the range of my sight ?

Vidusaka. Just hear this statement of theirs, charming in childhood as they are, and (who) carry an atmosphere of curiosity about them.

Rama. Proceed on, on.

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[1] *lit.*, to stir out.

[2] *lit.*, perfection (or achievement) of knowledge.

[3] *or*, broad-chested ; *or*, broad-shouldered; *or*, not likely to stand in need of others help in the discharge of their duties. In these interpretations वयस्यस्य will be construed with, कला-दर्शनौ.

Vidusaka. It is reported that these two talented disciples of the revered sage Vālmīki have received unique[1] lessons in the perfected art of lute. The two have been reported to say: "A seat on the ground, which is a thing befitting us, should be allowed us by the attendants of the King[2], out of great respect for the sage[3] (Vālmīki). The command of the great sage Vālmīki unto us is to note the movements of the King, with his heart full of joy with the wonderful (*lit.*, special) art, when we two would sing, the poem (*lit.* song) difficult to compose, which contains the narrative of the great deeds of a big personage, composed by the most eminent poet, which deep on account of its vast significance, a scripture unheard of before, bearing comparison with Gāndharvaveda, full of (poetical) sentiment, exquisite with syllables arranged in yogic trance, and accompanied by the notes of the cords of the lute,...............of the luckless.

Rama. Oh the great pride in the science, and the way of asserting also (equally) haughty. Friend promise them according to (their) desire, admit them in without delay before they do not turn away their backs (*lit.*, faces) being disgusted with waiting for long.

Vidusaka. Whence this disgust now? They are there being questioned (about lineage, residence etc.), by the chamberlains with their eyes streaming with tears, who marking their mutual love, physical resemblance, and faces embellished with the tufts of hair, and remembering your childhood and the great King with the remark: 'Thus did Rāma and Lakṣmaṇa embellish the royal palace when the great King Daśaratha was alive.'

Rama. Do their features bear similarity with our childhood?

Vidusaka. Quite so.

Rama. My curiosity increases. So show them in without delay.

Vidusaka. As your Mojesty commands. [*Exit*]

[*Enter the hermit boys* KUSA *and* LAVA, *their path being shown by the* VIDUSAKA].

Vidusaka. This way, this way, noble hermits.

[*Making a move*]

Kusa. [*Aside*] Dear Lava, with what secrect has the good-looking one (*i.e.* you) been entrusted separately by mother, having been taken to (*lit.*, made to enter) the leaf-gallery, with the sign of touching (*lit.*, grasping) your tuft of hair, when under

[1] *lit.*, unprecedented.
[2] *lit.*, royal sage.
[3] *lit.*, one holding penances as his wealth.

the orders of the venerable Vālmīki, I had saluted mother and had just started towards the camp (*lit.*, house) of the king.

Lava. Surely, there is no division (of duty). But at that time, entering the inner part of the cottage, overcrowded with hermits, clasping me about her slender waiste pressing me with her arms all the while, (she) smelt on the head. Full of apprehension (about our haughty temper), slowly tearing (*lit.*, cutting) the ear-leaf, hiding my face with hers ; (she) thus commanded in a way charming with the smile accompanied with a hissing sound (of kissing) : 'Child, doing away with your natural pride, both of you should respect the great king and should inquire about his well-being.'

Kusa. The inquiry about his well-being is all right but why pay homage ?

Lava. Why not ?

Kusa. The people of our family are surely non-saluting.

Lava. Who said so ?

Kusa. Mother.

Lava. It is she herself who has ordered a salutation. The orders of the elders are not to be scrutinized.

Kusa. Let us now start. Whatever shall be fit for the occasion there, that shall be done.

[*Both make a move*]

Vidusaka. This way, this way, gentlemen.

Rama. [*Observing*] Surely, yonder is the same couple of boys, coming to this very side, their way being shown by Kauśika. How is that I have become completely devoid of the feeling of self-importance. What possibly can it be ?

I do not know this (pair), nor even a bit of their intentions ; still by merely glancing my eyes have become full of tears. 9

Nay, there is nothing to wonder at.

The relatives, when only seen, perfectly win the heart by some unknown device ; does the moon-stone, non-cognisant of defects and merits (as it is inanimate) melt at moon-rise after thinking anything ? 10

I shall just look closely what their features are like. Why, I am not capable of even looking at them. The more I look closely at these boys, the more is my heart attacked by a peculiar (mental) state, not experienced before and diversified due to a blending of perturbation, joy, grief and mercy and is overpowered by[1] a swoon. [*Gesticulating a swoon*]

[1] *lit.*, is concealed.

Why this flow (*lit.*, fall) of tears ! The benumbing of heart seems to be over (*lit.*, calmed) by the flow (*lit.*, fall) of tears. I am now O. K. I now look again with eyes from which the tear-screen is removed. [*Marking*] Their figure is grave and generous; their mode of dress is calm and charming; and their gait is elevated through great modesty (विनय). Evidently this couple comes off a high family.

Vidusaka. Here is the respectable king. You may gentlemen, approach (him) as you please.

Kusa. Dear Lava, I hope you remember what I just remarked regarding salutation.

Lava. Yes, but what now ?

Kusa. The nearer I approach this king, the less I am the master of my own person due to a perturbation which makes my heart beat fast. How have I been abandoned by the sense (*lit.*, pride) of equality ! I am not able to bear my head unbent before him. Why say more,—here I bow down.

Lava. How is it that, just like myself, even the noble brother has been rendered utterly helpless !

[*Both salute*]

Rama. Please do not transgress the limits of propriety. What, they have bowed! Woe, I have been saluted by a Brāhmaṇa's head! [*Gesticulates dejection*]

Vidusaka. Ah, why are you dejected. You have not acknowledged the respects paid by these. This would not belittle you.

Rama. Rightly has Kauśika observed. Gentlemen, quite well up in etiquette, you may listen,

Let this hasty homage paid by you with head bent to me, be a complimentary gift for the feet of your elders only at my desire. 11

Vidusaka. The commands of my dear friend cannot be disregarded. This is a (fit) transference of the salutation.

Kusa and Lava. [*Rising*] Is it all well with the great King ?

Rama. I am all right for having seen you. Am I (only) an object of your questions about my well-being, and not of an embrace round the neck befitting a guest. [*Clasping*] Oh the touch is heart-ravishing. [*Musing*] Though I am ignorant of the happiness of a son's embrace, yet I seem to have attained a similar stage. Surely it is but proper that householders continue averse to austerity-groves. [*He seats them on half the seat*]

Both. It is a king's seat and so should not be occupied (by us).

Rama. (The royal seat) with direct contact warded off (*lit.*, with intervention) does not cause a breach of etiquette. So

please sit on the throne with my lap intervening. [*He seats them on his lap*]

Both. [*Showing reluctance*] Enough with great civility, O King.

Rama. Enough of modesty,

In consideration of their age children deserve to be fondled by even people great in virtues; even the moon (*lit.*, cool rayed one) attains to the status of a filament of a Ketakī flower on the forehead of Śiva (*lit.*, lord of creatures), on account of being young. 12

[*Looking at them with tears in his eyes, he clasps them again. Looking at Vidusaka*]

Do you remember how many years have passed since, Sītā was banished ?

Vidusaka. [*Pondering*] Unlucky as I am, I remember it. [*Calculating the number on his fingers and further indicating three toes*] No use of counting so much. Surely (*lit.*, in every way) it is the tenth year, now, since Queen Sītā was sent away by ourselves (*lit.*, by our own hands).

Rama. [*Looking towards the boys*] If she had a safe delivery and had some (of her progeny lived), it would have become almost this with this lapse of time.

Vidusaka. Woe ! I, of bad luck, am paralysed with this talk of a son who is separated without any information. [*Weeps*]

Rama. Seeing these two hermit-boys I also am reduced to a condition, of unbearable pain.

Whatever state, a man abroad, thinks his son to have attained, on noticing (other's) boy having reached the same state, he comes to cherish a feeling of sympathy and his heart melts. 13

[*He clasps them and weeps*]

Vidusaka. [*In confusion and hurry*] Danger. Let go. Move. Leave. May the hermit-boy[1] survive; let him[2] descend from the throne.

Rama. [*Letting go the boys in haste*] What is the matter, friend ?

Vidusaka. I have heard from the aged people of Ayodhyā: 'The head of anybody (who being) non-Raghu seats himself on this throne, will (fall) asunder into hundreds of pieces.'

Rama. [*With agitation*] Please get down quickly.

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[1]It should have been 'boys'.
[2]It should have been 'them'.

[*Both get down and sit on the floor*]

Rama. Are you quite at ease? Have you no trouble in your head?

Both. We are all right. There is no trouble in our head.

Vidusaka. Oh, strange! strange! They are so perfectly unharmed and in good health!

Rama. What is there to wonder at. [*Pointing to the boys*] The bodies of hermits are favoured with benedictory rites. Mark,

Surely the shafts are ineffective (and) clearly the points of the thunder-bolt of Indra are blunt against those whose persons are armoured with austerities. **14**

[*Addressing the boys*] Why do you sit on bare ground?

Both. Great King, it is a thing that has been already settled.

Rama. Let it be so (then).

Vidusaka. They are your guests, O king. So entertain them with conversation.

Rama. I, being arrested (*lit.*, deceived) by a curiosity, aroused by seeing your handsomeness, now put you a question: 'Which Varna (caste) is adorned by your birth and which Āśrama (stage of life) by your initiation'?

[KUSA *commands* LAVA *with a gesture*]

Lava. The Second Varṇa and the First Āśrama.

Rama [*To himself*] They are not Brahmanas. Then (their) salutation and occupying of humbler seat is no transgression of etiquette. (*Openly*) Which of the sun and the moon, the grandsires of the Kṣhatriya race, is the progenitor of your line?

Lava. The venerable sun! (*lit.*, the thousand-rayed one).

Rama. Ah, they have turned out to belong to (*lit.*, have become of) the same lineage as we.

Vidusaka. Is the reply the same from both?

Rama. I hope there is some blood relationship between you? Is it so?

Lava. We are both real brothers.

Rama. The features resemble. No difference in age?

Lava. We are twins.

Rama. That is it. Which of you is elder (and) what (are your) names?

Lava. [*Pointing out* (*towards* KUSA) *with folded hands*]. While adoring the feet of the noble sir I report myself as Lava; and the noble sir as well when adoring the feet of the elders......

[*Gesticulates being at a loss*]

Kusa. I too report myself as Kuśa.

Rama. What a dignified and graceful etiquette!

Vidusaka. The names are known, but no answer has been given as to who is the elder.

Rama. The answer that Kuśa is the elder has undoubtedly been given by pointing with folded hands and by not pronouncing the name.

Vidusaka. Well, I follow it now.

Rama. What is the name of your *guru*?

Lava. The venerable Vālmīki.

Rama. By what relation?

Lava. Because of the sermon at the time of sacred thread-investiture.

Rama. I want to know your father, the progenitor of your persons.

Lava. I do not know his name. None in this penance-grove pronounces his name.

Rama. Ah! Such greatness!

Kusa. I know his name.

Rama. Speak out.

Kusa. He is 'the Uncompassionate' by name.

Rama. [*Looking towards the* VIDUSAKA] The name is very strange indeed.

Vidusaka. [*Musing*] (*To himself*) I shall just ask thus. (*Openly*) Who calls him the Uncompassionate?

Kusa. Mother.

Vidusaka. Does she call so in anger or normally?

Kusa. When she sees some mischief due to our childishness, she rebukes thus: 'You, sons of the Uncompassionate enough of mischief.'

Vidusaka. [*Aside*] If the name of their father is the Uncompassionate (then I infer) that their mother has been insulted, or exiled by him, (and she) having no power over him rebukes the children with these words.

Rama. (*To himself*) Kauśika has hit aright. [*Heaving a sigh*] Fie upon me who am such. That poor lady, (*i.e.*, Sītā,) (as well probably)[1] rebukes her offspring with angry words for the fault done by me, in like manner.[2] [*He sees with eyes full of tears*]

[1]—[2] Perhaps Rama has guessed Kusa and Lava as his own sons by this time. If so 'as well probably' should not be added and एवं should be translated as: 'in this manner.'

Is the Uncompassionate present in your hermitage?

Lava. (He is) not present.

Rama. [*In haste*] Is he heard of?

[LAVA *looks at* KUSA]

Kusa. His feet have not been so far saluted by us. That he is still alive is indicated by the single braid of mother's hair.

Rama. Have you ever (*lit.*, previously) been smelt (on head) by him?

Kusa. Not even that.

Rama. The life of separation has been very long and terrible too, as you did not come within the range of each other's vision so far. [*Looking at the* VIDUSAKA, *aside*] Being full of curiosity I want to know the name of their mother. But it does not become me to put questions regarding a lady and particularly so in a penance grove. Then what should be done in this matter?

Vidusaka. [*Aside*] The Brāhmaṇa community has its glory in that its speech is irresistible, so I enquire. [*openly*] What is the name of your mother?

Lava. She has two names.

Vidusaka. How is that?

Lava. The residents of the penance grove call her "Devi," (and) venerable Vālmīki calls her "daughter-in-law."

Rama. Which Ksatriya family is honoured by the word "daughter-in-law" uttered by (*lit.*, come forth out of the mouth of) the sage Vālmīki?

Vidusaka. The Ksatriya clan is very extensive and so the particular Kṣatriya family is not known.

Rama. And my friend, here, for a minute.

Vidusaka. [*Approaching*] Your Lordship may command.

Rama. Is not the family history of these two boys and ourselves parallel in all particulars?

Vidusaka. In what manner?

Rama. Look (here): The age (*lit.*, lapse of time) of these and the lapse of time since Sītā's pregnancy is equal. These two are also Ksatriyas of solar race, and went abroad before birth. They have remained unharmed on occupying the royal seat, and there is the word "the uncompassionate" which ldicates cruelty on the part of their father, and the word 'i Devī" which bears out the greatness of (their) mother. I, the nuckless, have become perfectly perplexed at so many similarities.

[*Gesticulates bewilderment*]

Vidusaka. Do you mean that these two boys are born of Sītā ?

Rama. Nay, (do) not (say) so. How, woe me! can I super-impose such a relation on a resident of a penance grove ? But,

These two boys, with their age, lineage, swarthy and tall person and from this calamity (of not having seen their father since birth), makes me greatly ill at ease, taking (into consideration) the condition of the Princess of Mithilā, which (condition) showed signs (*lit.*, possibility) of male progeny. **15**

[*Gesticulates anxiety and sorrow*]

[*Behind the scenes*]

Oh, who of Kuśa and Lava, the worthy Princes of Ikṣvāku family, is present here ?

Both [*Listening*] Both of us are here.

[*Again, behind the scenes*]

Why is the execution of orders being neglected so long ?

The tale of the formidable warrior (महा-रथ), the Primeval Personality, composed by the excellent sage Vālmīki is to be related to Rāma, taking care that the time of the mid-day ritual also does not pass. **16**

Both. O King, a messenger from the preceptor asks us to look sharp.

Rama. I also should respect the command of the sage that bestows great objects. So then,

You two are the singers, the primeval repository of sacred vows (*i.e.*, Vālmīki) is the author, this form of speech has come down to the earth for the first time; this story of Viṣṇu[1] is commendable beyond doubt. This exceptional combination sanctifies the hearer and also gratifies him. **17**

[*To* VIDUSAKA][2] Friend, this descent of speech is quite a new thing for mortals; so I wish to listen to it along with my friends. Let the audience be present. Let Lakṣmaṇa be sent to me. I as well shall walk and beguile the fatigue, these two boys have got by sitting long.

[*Exeunt Omnes*]

END OF ACT V.

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[1] *lit.*, one having lotus in his navel.

[2] This stage-direction is added by us.

ACT VI

[*Enter the* CHAMBERLAIN]

Chamberlain. Having executed the King's orders conveyed (to me) through (*lit.*, by means of the mouth of) Kauśika, I shall find out (*lit.*, look to) my lord who must be (*lit.*, stays) here. [*Looking*] My lord has just arrived,

(He) comes hither, with three persons of noble character like the (incarnate) Aśvamedha sacrifice sanctified by the three Vedas enjoining noble character. 1

[*Enter* RAMA *followed by* KUSA *and* LAVA, *and* LAKSMANA] [*All moves on*]

Chamberlain. [*Approaching*] May you prosper, noble lord. The audience-hall is quite ready and here is the (royal) seat.

[*All take seats*]

Chamberlain. May your Majesty look hither. These people of Raghu clan, the citizens and the country people welcome Your Majesty.

Rama. [*Marking*] What is this thing near us, that is being, concealed behind a screen ?

Chamberlain. These three—Kausalyā and others—are the Great Queens of the (Great), King and these are the three wives of Bharata, Lakṣmaṇa and Śatrughna. 2

Laksmana. [*Addressing the* CHAMBERLAIN] Good man, the Princess of Videha has neither been included (*lit.*, counted) among the queens nor among the daughters-in-law ?

Rama. [*Sighing*] Chamberlain, you may go and attend to your office.

Chamberlain. As your Majesty orders. [*Exit*]

Rama. Noble lads, you may commence.

Kusa and Lava. Then the King (Daśaratha) married three wives—(*viz.*,) Kausalyā, Kaikeyī and Sumitrā of beautiful waist. 3

Rama and Laksmana. [*With joy*] The poet has made (our) revered father, the hero of the story !

[*Both bow down and descend from the seats*]

Kusa and Lava. Kausalyā gave birth to Rāma, [LAKSMANA *bows down*]

Kusa and Lava. Then Kaikeyī to Bharata, (and) Sumitrā gave birth to the twins—Lakṣmaṇa and Śātrughna. 4

[RAMA *embraces* LAKSMANA]

Kusa and Lava. Then Rāma wedded Sītā, Lakṣmaṇa (wedded) Ūrmilā and Bharata and Śatrughna (wedded) the two daughters of Kuśadhvaja. 5

The sons of the King, being (then) at the meeting-point of boyhood and youth and having fresh longings with reference to their (respective) wives, felt their minds disturbed (*lit.*, attained an uneven condition). 6

Laksmana. Oh, excellant.

Rama. Enough of wasting time. Go on with the song:

Then respectable sire was grey with age, we were (only) boys, and those (familiar) trees of the garden of Ayodhyā were (only) knee high. 7

Kusa and Lava. Now when all the provisions for the inauguration of Rāma (as heir-apparent) were quite ready and Bharata had gone to the city of maternal-grand-father to see his maternal uncle— 8

Rama. [*To himself*] Certainly the middle-mother is going to be censured. [*Openly*] Pass over that portion, and please sing from the abduction of Sītā.

Kusa and Lava. (Then) in course of time, having heard of the physical beauty (of Sītā) from (the mouth of) Śūrpaṇakhā, Rāvana carried away the person of Sītā but could not rob (*lit.*, did not rob) her of her chastity. 9

[LAKSMANA *looks at* RAMA]

Kusa and Lava. Then having made a bridge across the sea (and) killing Rāvaṇa in battle, Rāma also took Sītā (and) returned to Ayōdhyā. 10

Rama. How terse!

Kusa and Lava. Then Rāma obtaining the Kingdom, (and) being actuated by a public scandal called Lakṣmaṇa and said to him: 'Sītā should be exiled.' 11

Quitting Sītā, with her face bathed in tears, without a protector, overwhelmed with grief and bearing in her womb the holy progeny of Rāma (*lit.*, descendant of Raghu), in a dense forest, devoid of human traffic and infested with fierce beasts of prey, Lakṣmaṇa also, returned. 12 and 13

Laksmana. Ah Lakṣmaṇa deserving censure!

Rama. What is your fault here! Certainly, (all) these are believed to be the adventures of Rāma. (What) next?

Kusa and Lava. (Only) this much is the song.

Rama. [*With excitement*] Lakṣmaṇa, It is a calamity.

Both (Rāma and Lakṣmaṇa). Then the despairing daughter of Janaka breathed her last (and) the tale was concluded by the poet, reluctant (*lit.*, afraid) to narrate unpleasant events. 14

Kusa. [*Aside*] These personages are deeply distressed at the tale of Sītā, so I shall inquire. [*Addressing* LAKSMANA]

Are you gentlemen, Rāma and Lakṣmaṇa, the heroes in the tale of Rāmāyaṇa ?

Laksmana. Those (very) miserable ones.

Kusa. Was Sītā led (into exile) by you ?

Laksmana. [*With sense of shame*] (Yes) by me, the luckless.

Kusa. Was Sītā the wife of Rāma ?

Laksmana. O yes.

Kusa. Do you know anything of Sītā or of her progeny in womb ?

Laksmana. It has been (just) known from your recitation.

Rama. (*To himself*) Will he now furnish some auspicious news after this ? [*Reflecting*] I shall just ask in this way. (*Openly*) Noble boys, is it the limit of your study or the end of the composition ?

Kusa. We do not know.

Rama. Let us inquire of Kaṇva. Saumitri, call Kaṇva.

[LAKSMANA *goes out and again enteres with* KANVA]

Kanva. [*Marking*] Here (sits) the well-known Rāma, very pleasing to the eyes, being attended upon by the sons of Sītā, like the moon (*lit.*, the cool-rayed one) attended upon by Tiṣya and Punarvasu accidentally situated near (her). 15

Laksmana. Here has Kaṇva arrived, noble brother.

Rama. [*Saluting*] Here is a seat, please take it.

Kanva. [*Sitting*] If you possess curiosity to hear Rāmāyana, please tell me how far it has been recounted by Kuśa and Lava.

Laksmana. [*Reproducing* "Quitting Sītā......"] This is the end of the song of Kuśa and Lava.

Kanva. You may listen after that.

Rama. No help.

Kusa and Lava. (We hope) he is going to recite good news about Rāma's consort.

Kanva. Then, learning through (*lit.*, hearing from) his disciples, the well-known excellent sage Vālmīki, personally (went there) consoled Sītā and brought her to the penance-grove. 16

Rama. The venerable one has favoured the Raghu-family. I have been saved by the venerable sage.

Kusa and Lava Fortunately Rāma's consort is hale and hearty. [*All gesticulate joy*]

Kusa. O dear Lava, who is there Sītā by name in Vālmīki's penance-grove ?

Lava. (There is) none. The words (pronounced) as 'Sītā' 'Sītā' appear in the song only.

Rama. (What) next ? (What) next ?

Kanva. Then, when the period (of pregnancy) was complete, that Sītā, in her turn, gave birth to two twin sons just as the sky (produces) the moon and the sun. 17

Laksmana. Glory to the noble sir. May the family of Rāghavas fortunately flourish.

Kusa and Lava. Congratulations to the king on the birth of sons.

Rama. [*To himself*] I wish they were Kuśa and Lava.

Kanva. The famous sage, performing in due order the rites to be observed in infancy, gave them names as Kuśa and Lava. 18

Rama. Are these the sons of Sītā ! Ah (my) son Kuśa ! Ah (my) son Lava !

Laksmana. This is the reflection of the noble sir, born of the queen !

Kusa and Lava. What, is this he (*i.e.*, the uncompassionate)! Ha ! dear father, save (us)!

[*Clasping each other, all swoon away*]

Kanva. [*Sorrowfully*] What a calamity his now befallen !

The luckless I, a single well-wisher, have brought to the ground four scions of Raghu family, while reciting what I thought only good things. 19

[*Looking closely*] Fortunately, there is respiration. I report this news to the revered (sage) and the Queen.

[*Exit*]

[*Enter* VALMIKI *and* SITA *in haste*]

Valmiki. Child, look sharp, do not delay. A swoon, if not relieved, ends in (*lit.*, attains to the condition of) death.

Sita. Tell (me) the reality : tell (me the reality). Are the people of the Raghu family (still) alive ?

Valmiki. Take heart. The Raghu people are alive. [*Gesticulating scrutiny*] Can you not see them breathing ?

Sita. I have been well assured by my dear father.

Valmiki. O Princess of Mithilā, gathering fortitude carefully, direct your glances well to that side (and) behold the family of Raghus felled by the universal destruction-wind in the form of your tale. 20

Sita. [*Bashfully*] O most respected (sage), I am not allowed by my lord to appear before him.

Valmiki. [*Sternly*] Who is there to permitt or prohibit (you) while I am present. Proceed, you arepermitted by me, Vālmīki, to see him. Approach your consort (*lit.*, wedder) unhesitatingly.

Sita. [*Beholding*] Is he in this condition. I, the unlucky, am perfectly undone. [(*She*) *falls down and weeps*]

Valmiki. Get up and chear up (Kuśa and Lava). I too shall console Rāma and Lakṣmaṇa. Child Rāma, boy Lakṣmaṇa, take heart.

Sita. (My) child Kuśa, (my) lad Lava, Cheer up, cheer up.

[(*Speaking*) *thus* (*she*) *gesticulates sprinkling of water*]

Rama. [*Recovering*] Good Kaṇva. Is Sita alive ?

Valmiki. She is just before you.

Rama. [*Beholding*] How, has the venerable (sage) come !

[(*He*) *gesticulates bashfulness*]

Valmiki. Enough of shyness. It was simply out of sympathy for your wife.

Laksmana. [*Composing himself*] Has the noble brother recovered ?

Rama. I, the unlucky one, have recovered.

Kusa and Lava. [*Composing themselves*] Oh dear father, save us [(*Saying*) *so, they fall into the feet and weep*]

Rama and Laksmana. [*Having embraced, console* (*them*)] Boys, away with agitation.

Valmiki. (You boys) who had long cherished a stron desire to see your dear father, for whom do you weep now and on what occasion ? Wipe off (your) tears.

[KUSA *and* LAVA *having wiped off* (*their*) *tears, stand looking at* RAMA]

Sita. [*Aside*] Who is this being gazed at by you in this way ?

Rama. Oh, the indifference of the Princess of Videha that she does not greet my presence, obtained after a very long time even with smile on (*lit.*, blossoming of) her face !

Valmiki. [*With anger*] O King, store of nobleness, of high descent, accustomed to act after due deliberation, was it proper for you to turn away on hearing mere public scandal, Queen Sītā, who was given to you by Janaka, was accepted by Daśaratha, whos blessing-rites were performed by Arundhatī, of stainless chastity by (the declaration of) Vālmīki, whose purity was established by fire, mother of (virtuous sons like) Kuśa and Lava, daughter of the revered Earth, (*lit.*, the nourisher of all) ?

[RAMA *gesticulates perplexity*]

Valmiki. O son of Sumitrā, was it proper ? Nay why to rebeuke you. You are younger and can be commanded. [*Addressing* RAMA] Well, who was the god that you took as authority in the matter of accepting Sītā after the heroic death (*lit*., when the heroic slaughter was over) of Rāvaṇa.

Rama. The venerable fire.

Valmiki. Well, what was the cause of retracting the faith ?

Sita. Alas ! Alas ! for me the unfortunate one, my lord, is being chid thus ! [(*She*) *stops her ears*]

Valmiki. When the god of fire (*lit*., the friend of wind) was authorised in the affair of attesting the purity of the mother of Kuśa and Lava, how did this thoughtless scandal among the rabble find room in (your) heart ? 21

Rama. (I did it) as if being led (by nose by others).

Valmiki. Oh you destroyer of brave warriors, how can you put me off like that ?

(Really) affection continues intact (*lit*., resides) if it has found refuge in the heart of ordinary people, which is sincere in response (*lit*., imitating) ; (but it does) not (live) in the heart of a king, which has become black. (Surely) there in no possibility of sesamum seeds on a sandy shore. 22

Dear child, it is no good scratching like that. Accept Kuśa and Lava. We depart to our hermitage. [(*Saying*) *so, he makes a move*].

Rama and Lakṣmana. May the revered (sage) depart pleased.

Valmiki. [*Returning*] O Princess of Videha, (a king) may administer punishment in case of even those dwelling in a penance grove. So you must furnish proof of your purity (*lit*., so let yourself be purified).

Sita. What shall I say (*lit*., shall I let know) ?

Valmiki. That you are sinless.

Sita. [*Bashfully*] While (thus) standing in the midst of people, I declare (thus) : The luckless daughter of the king of Videha has a sound (*lit*., unbroken) character.

Valmiki. Remedy is always in proportion to the ailment, so let the thing be proclaimed boldly.

Sita. Powerful is the command of the venerable (*i.e*., fatherly sage). [*Folding her hands and looking to the quarters*] May you protectors (of the quarters) of the world, the deities moving in the sky, Gandharvas, Siddhas and Vidyādharas, the great sages Vālmīki, Viśvāmitra, Vasiṣṭha and others, who with their supernatural powers know the secrets of all the people (*or*, worlds), and this venerable sun (*lit*., thousand rayed one), the

witness to all the virtuous and evil deeds of all the people (*or*, the whole world), the forefather of the family of the Rāghavas—listen, Sītā deposes with regard to the purity of her character in the following way :—

Valmiki. You gentlemen may see the wonder brought about by the greatness of Sītā, a thing that could not be wrought (before) even by those having supernatural powers.

All. [*With astonishment*] Surprising ! Surprising ! The whole world—stationary objects and moving ones—have now become quiet to the extent of complete absence of sound and have stopped all their activities, as if all attentive immediately after the words of the Queen. Look—

Seas have their circles of waves quite motionless (and) are (thus) calm ; the wind though naturally ever-moving is still in the sky ; the multitudes of elephants have at this (time) their ears perfectly motionless ; the whole world has become attentive after the speech of the Princess of Janaka. 23

Sita. At this deposition (of mine), may the venerable (Earth), having great supernatural powers, assume the celestial form, visible to the whole world, (and may) manifest to all the purity of my heart, if I never saw with my eyes, conversed with my mouth, or thought in my heart, any (other) person excepting (*lit.*, quitting) you, with a feeling unbecoming a lady devoted to her husband,—you who executed the command of (your) father believing that it would confer great good on the world, who effected a division of the sea by the construction of a bridge which was made with thousands of uprooted massive rocks (*lit.*, mountains), who is the unique archer in (all) the lands of gods and demons, and the delighter of all the Rāghavas.
[*All gesticulate excitement*]

Valmiki. What new (*lit.*, different emotion), indistinct and horrible for the world, has appeared there !

A noise filling up the void (*lit.*, hole) of the sky rises up tumultously from the bottom of the lower region (or from its source in the form of lower world). These hills all round move slowly as if extremely tired (*lit.*, distressed) with flying (much). The shore forests on all sides of the extremely delighted saltish sea (*lit.*, repositaries of saltish water), appear as if (just) churned out of it (the sea), by its waters that have violently transgressed their boundary (and reached beyond the shore forests). 24

O Sītā, all these omens have appeared, with reference to you, (so) the oath may be repeated again.

[SITA *repeats* "At this deposition (of mine)"......]
[*Behind the Scenes*]

May it be well with the cows! May it be well with the Brāhmaṇas! May it be well with all the descendants of Raghu!

The Goddess Earth (*lit.*, supporting all), girded by the sea (*lit.*, reservoir of water), and drawn up by the oath of Sītā (*lit.*, daughter of the lord of Mithilā) from the lower region, ascends to the mid-region with her visible grand divine form (*lit.*, having the greatness of her visible divine form) due to supernatural powers, having relinquished this immovable form of hers, while playfully emerging from water. 25

[*Having listened to (the above-mentioned statement), all gesticulate wonder*]

Valmiki. Oh! This occurrence of a series of marvels—quite unseen and unheard of before!

Here emerges light from the Nāga-region; the breezes from the lower region that are pleasant with the comforting (*lit.*, cool) fragrance of lotuses due to the (presence of) garlands and excellent flowers, have been long scenting the quarters. Here gradually appears the Earth. O King, fold your hands. O Lakṣmana make obeisance with (due) respect; O Kuśa and Lava, you should strew handfuls of flowers (with a bow). 26

[*All act as directed*]

[*Enter the* EARTH, *gesticulating the rending of the lower world, with flower-showering ladies, wearing equally dignified brilliant dress*]

All. [*Folding their hands*]

You support the whole world. You (in your turn) are borne by the head of Śesa. It was from you that in times of yore the gods received (*lit.*, milked) most agreeable objects of enjoyments. 27

O Goddess, the elevated Vindhya and Kailāṣa are your two breasts; the Gaṅgā (*lit.*, daughter of Jahnu) is thy graceful necklace; the oceans are your gem-girdle. 28

Indra profusely drops his shower over you for the production of the requisites of sacrifice and (people) describe you as the source of herbs and gems. 29

Obeisance to the venerable All-Supporter (*i.e.*, Earth).

[*(All) make obeisance*]

Earth [*Looking at the quarters*] Ah! Irresistible is the order of those faithful wives, who have completely renounced all worldly enjoyments.

That (well-known) I, have been brought to a considerable distance, by the Daughter of Janaka, pulling me from that (region), where the rays of the sun, have their motion stopped (though) they have (*lit.*, having) pervaded the heaven and the earth; to repair to which Garuḍa, whose speed never slackens on account of (its) profoundness, has to regulate his flight; and which (place) on account of great distance, is inaccessible even to ascetics of limited penances. 30

So I shall address her only. Sītā, dear child, what service do you require (of me)?

Sita. [*Beholding with wonder*] Who are you, Revered lady?

Earth. Does not your ladyship recognise me?

The sages recite my name (*lit.*, pronounce me) next to (the syllable) *Om*; all the animate beings and inanimate objects are born of me; it is on me alone that the penances bear fruit. O Daughter of Janaka, you should know me, come to you, as the Goddess Earth. 31

Moreover, (my) child, you may know this too,

Such (*lit.*, this) quite sudden lifting of mine was brought about in old days by the Great Boar (incarnation of Viṣṇu) and now by your supernatural powers. 32

Sita. [*Folding her hands*] Revered (Goddess), please take mercy on me, and proclaim me to the world exactly as you have noticed (me) possessed of perfectly unblemished character.

Earth. Be it so. [*Looking in all directions*]

Be attentive for a moment, you sages, demons, Siddhas, Yakṣas, Gandharvas, Kinnaras, men and protectors of the worlds. 33

May it be known to you that Sītā has never even thought of any other man barring Rāma, the son of Daśaratha. 34

[*A shower of flowers from the sky as also the sound of (beating) drums*]

All. [*With joy*] Ah astonishing! Here are manifesting these various (omens) approving of (her) chastity attested by the Earth—

The drums of the gods are being beaten in all quarters. The flowers are continuously falling down from the sky. A quite unexpected (*lit.*, accidental) canopy is surely being held by somebody over the Queen in the sky expanding without a break. 35

[*Behind the scene*]

All glorious is the renowned Daśaratha true to his word; and all glorious is Rāma, the none-such archer; all glorious is the

family of Raghu absolved of stain, and all-glorious is the Queen, exalted with the merits of her character. 36

Earth. Is the chastity of Sītā established ?

All. [*With hands folded*] O revered (goddess), that daughter of Janaka, who pure by her very nature, was (*lit.*, is) screened (*lit.*, covered) by the clouds of scandal among rabble has to-day been purified by you as the moonlight is done by the autumn. 37

[*All bow down*]

We (perfectly) hope that this unique pair unites again.

Valmiki. O son of Kausalyā (*lit.*, having Kausalyā as his mother), honour Sītā by acknowleding her purity.

Rama. As my respectable elder commands. Child Lakṣmaṇa, you bow down to her feet.

Sita. [*Folding her hands, with joy*] All prosperity to my lord.

Valmiki. Ah, (what) a dignified and modest way of accepting (Sītā) !

Lakṣmana. [*With delight and shame*] Revered lady, the guilty Lakṣmaṇa, fit to be executed bows down.

Sita. Why do you condemn yourself. May you live long thus carrying out the orders of your elders.

Valmiki. Dear, Rāma, Sītā has been accepted in this (way). You should (now) introduce (*lit.*, appoint) her to (her) office at the sacrifice, addressing her yourself and grasping her hand with yours.

[RAMA *gesticulates shyness*]

Valmiki. Away with shyness. As son of Dasarātha had (previously) grasped the hand (of Sītā) in the presence of all, (at marriage), (so) what is (there) new (now), except that it is (now) a part of (the ritual of) sacrifice ?

Rama. It is the traditional practice and also the command of the revered sire (*lit.*, elder). (*Grasping* SITA *by hand*] O blessed Sītā,

Wise men describe two objects (*lit.*, fruits) of wedding (*lit.*, accepting a wife) (*viz.*,)—progeny and the sacrifice. The first of these has been born of you, (and it is) very gratifying, (and now) accomplish the other while living at home. 38

Sita. As my lord orders. I feel revived; my life has returned.

Earth. By virtue of the (re-) union of Sītā and Rāma, let there be no obstructions to the sacrifices, let Indra shower rain at proper times and let the public be immune from disease and fear. 39

[*Exit gesticulating disappearance*)

Rama. What, the Earth has disappeared!

Valmiki. The visits (*lit.*, proximities, presence) of gods are not long.

Rama. I, too, with the permission of the revered (sage) wish to coronate Lakṣmaṇa (as heir-apparent.)

Laksmana. [*Folding his hands*] If the noble (brother) be favourably disposed (then) let the long-attendant Lakṣmaṇa be relieved from (*lit.*, by) the title of heir-apparent, usually passing on to son.

Valmiki. He has spoken a thing worthy of the Ikṣvāku family.

Rama. What to do ? The request of Lakṣmaṇa has never been rejected by Rāma. If my dear (Lakṣmaṇa) insists on this thing, I myself shall do it. Son of Sumitrā, let the materials for the coronation be brought.

Laksmana. Noble (brother), every thing required (*lit.*, befitting) for the occasion of coronation has been brought by the gods, whose hands are occupied (with the materials). Mark.

Here revered Indra holds the (royal) umbrella, as white as the moon; the goddess Gaṅgā (the daughter of Jahnu) and Śacī (wife of Indra) too, hold a pair of chowries ; crowds of people are carrying gold pitchers full of water. It is no wonder. Fortunes present themselves before such people simply on (expressing) a desire. 40

Rama. Then we two have to do the duty of (holding) the mace.

Laksmana. (Oh) that is a relievo in which a favoured person has been kindly allowed to co-operate. (*Or*, Oh, this is an affair in which co-operation has been kindly allowed.)

Rama. Hold the mace, Lakṣmaṇa. [*Addressing* VALMIKI] Revered (sage), please give your grand-son the ceremontial bath.

Valmiki. [*Taking a pitcher and approaching*] Listen, you citizens of Ayodhyā, kings residing in different remote places, the most valiant warriors like Vibhīṣaṇa, Sugrīva and Hanūmān :

The valiant warrior named Kuśa, son of Sītā, a noble person is now being coronated as the sovereign. (All of you) should. obey his orders. (*Or*, his authority should be recognised.) 41

May all the bliss Indra possesses in heaven, Vāsuki in lower region, and which was possessed by Māndhātā on this earth, be possessed by you. 42

[*(He) gesticulates sprinkling*]

[*A noise behind the scenes*] Victory, victory to the Great King !

Sita. Fortunately, a most welcome thing has come to pass.

Rama. Those (high) wishes of Lakṣmaṇa have been realised.

[*All gesticulate joy*]

Rama. [*Addressing* KUSA] King, by your leave, I wish to inaugurate Lava as the heir-apparent.

Kusa. As Your Majesty, my dear father commands.

Rama. [*Gladly bringing the pitcher*]

This (prince), Lava by name, the dear younger brother of the great King Kuśa is being inaugurated by me, as heir-apparent, at his (Kuśa's) own words. 43

[*All gesticulate proper joy*]

Valmiki. What other desirable thing shall I confer on you ?

Rama. As a fruit of the most sacred act of your visit, the same (well-known) wife of mine, of pure mind has become my companion in the great sacrifice; my two sons have been entrusted with the (administrative) duty of the earth. What more desirable thing than this (remains) to be (further) blessed (*lit.*, to be said) by the revered one (*lit.*, elder). 44

Valmiki. Still, let this come to pass :

Let Śiva, Brahman, Viṣnu (*lit.*, having three bodies or three houses), the oceans (*lit.*, homes of crocodiles), the fire, the air, the lower region, Bhūr, Bhuvar, and Svar (three distinct worlds), the (four) Vedas, that include the (important) sacred prayers called Sāmans, and which are like four oceans, patriarchs and ascetics of accomplished learning and perfect penances—(let all these) bestow bliss on this king and let the kine flourish. 45

[*Exeunt All*]

END OF ACT VI.

NOTES

ACT I

Page 1. कुन्दमाला—*Lit.*, a jasmine garland. Identifying (अभेदोपचारेण) Kunda-mālā (a jasmine garland) with a story connected to it, the word here signifies a story (play) connected with a jasmine garland. The play deals with Sītā's banishment, which is, after a period of ten years (according to this play), followed by her acceptance by Rāma at Vālmīki's instance. Sītā daily offers a jasmine garland to the Gaṅgā (or to some other river, on the banks of which she happens to be, this latter river being taken as a representative of Gaṅgā, for the time being)[1]. Rāma by chance sees one such garland in the Gomatī, when he is in the Naimiṣa forest, recognises it as woven by Sītā and thus becomes sure of her being alive. The play is named after this important incident. For further details see notes on कुन्द-मालयोपहारं करोमि (*p.* 32, *l.* 13). Of the ten classes of plays (रूपकs) in Samskrita dramaturgy this play belongs to the species called नाटक. For definition and description of a नाटक see Sāhityadarpaṇa VI. 7—11.

दिङ्नाग—The author of the drama. He might have flourished in the tenth century. He was a varṇāśramadharmin (वर्णाश्रमधर्मी) and not a Bauddha. Other editions are wrong in calling him दिङ्नागाचार्य (see the variant reading). For detailed discussion see Introduction.

अङ्क—An act. For definition etc., vide साहित्य० VI. 12—19.

Stanza 1. The invocation of Gaṇeśa to remove obstacles. जम्भारि—The enemy (*i.e.* destroyer) of the demon जम्भ; Indra. Indra is a देवता of first rank in Vedas. In Paurāṇika mythology he falls in the second rank, i.e. becomes inferior to Brahman, Viṣṇu and Śiva. He is the head of all other gods, the lord of heaven. His capital is Amarāvatī, his garden Nandana, his wife Śacī, his elephant Airāvaṇa, and his weapon Vajra.

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[1] Vide Kundamala *p*. 32, *l*. 8—13 ; III.7, with the subsequent portion and Sita's soliloquy *p*. 59, *l*.8—*p*. 60, *l*. 2.

मन्दार—The coral tree. It is one of the five heavenly trees. They have been enumerated as

पञ्चैते देव-तरवो १मन्दारः २पारिजातकः ।
३संतानः ४कल्प-वृक्षश्च पुंसि वा ५हरि-चन्दनम् ॥ (अमर-कोष १।१।५०)

हेरम्ब-पद-पांसवः—The dust of the feet of Gaṇeśa. In this stanza the dust of Gaṇeśa's feet has been invoked to remove all obstacles. The first half of the stanza is designed to describe the glory of the dust of Gaṇeśa's feet.

नान्द्यन्ते—At the end of Benediction (the prayer technically called नान्दी). Samskrita authors have been traditionally beginning their works with a benedictory verse called मङ्गल. Not only works, every other deed of an Indian—marriage, entering into a new house, a journey—is begun with मङ्गलाऽऽचरण. It is designed to remove the obstacles that may come in the way of the completion of an undertaking. About this Maṅgala Patañjali (पतञ्जलि) has remarked :—

मङ्गलाऽऽदीनि मङ्गल-मध्यानि मङ्गलान्तानि शास्त्राणि प्रथन्ते, वीरपुरुषाणि भवन्ति, आयुष्मत्पुरुषाणि च । (महाभाष्य on भूवादयो धातवः १।३।१)

Nāndī is taken as the Maṅgala stanza in the beginning of a play. The word is used in this work in this very sense to denote the first stanza. But it so appears that it has been misunderstood for many centuries. Viśvanātha in his Sāhityadarpaṇa has drawn attention to real facts.[1] Nāndī really formed a part of the auspicious ceremonial performed by the actors before the curtain was raised, and so a poet was not concerned with it. And so it is remarked रङ्गद्वारमारभ्य कविः कुर्यात्. Thus this first stanza is रङ्गद्वार (a part of पूर्वरङ्ग as विश्वनाथ mentions it), according to theory. Old manuscripts of विक्रमोर्वशीय and other plays were seen by विश्वनाथ to contain this stage direction नान्द्यन्ते before the first stanza. Later on the stage direction was relegated to its present place, in accordance with the Hindu prejudices which did not tolerate any word in the least before a Maṅgala. The mentality is clearly evidenced by Jagaddhara's जगद्धर's) remark.

प्रथम 'सूत्रधारः प्रविशति' इति नोक्तम्, मङ्गलार्थं देवतानमस्कारादेरेव विधानात् ।[2]

The position being thus changed, the word was easily misunderstood in course of time.

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[1] Sahityadarpana VI. 25—26.

[2] Vide his commentary on नान्द्यन्ते in मालती-माधव.

तत:—Then; afterwards. The word is really redundant after अन्ते (in नान्द्यन्ते), and is inexplicable to us. If some interpretation is to be given to it, we may take it as an equivalent of तत्र (there; on the stage). Whatever might have been the history of this usage in the beginning of a play, grammar at least does not interfere with our interpretation.

सूत्रधार—The holder of the thread (of the play), *i.e.*, one who directed stage-affairs; hence, the Stage Manager.

Page 2. *Stanza 2.* The matted hair of Śiva (शिव) have here been invoked for protection. The first three verses each have a beautiful imagery. **परिणत**—Developed, perfected, mature. Cp. परिणत-तपसः (*p.* 166, *l.* 1 *infra*). Also cp. कालेनाऽऽवरणात्ययात् परिणते यत् स्नेह-सारे स्थितम् (उत्तर० १।३९।३). For a contrast see यत् स्थानम् विप्रकर्षात् परिमित-तपसां योगिनामप्यगम्यम् (*p.* 155, *l.* 8, *infra*). **तपस्तेजस्**—Śiva is always mentioned as a yogin (योगी) par excellence[1] तेजस् here means 'splendour' and not 'fire'. अन्तः is to be construed with 'तपस्तेजस्' and not with 'तपस्'. **गङ्गा**—In mythology the sacred Gaṅgā is described as falling from heaven on Siva's head. She is a great goddess of Hindus. Cp. the famous lines 'गङ्गा गङ्गेति यो ब्रूयाद् योजनानां शतैरपि । मुच्यते सर्व-पापेभ्यो विष्णु-लोकं स गच्छति'.

In Uttararāmacarita Tamasā says to Sītā that the divine power of Gaṅgā is superior to all other goddesses. (III. 14—15 p. 75, l. 4). She is called Bhāgīrathī (p. 4, l. 3 *infra*) as she is described to have been brought upon earth by Bhagīratha, a scion of Raghu family and is thus the family deity of the Raghus. She is also called Jahnu-tanayā or Jāhnavī (p. 28, l. 1 *infra*) as it is said that when Bhagīratha was bringing her on earth she disturbed the sage Jahnu who drank up her water and later on being beseeched by Bhagīratha let her out from his ears. **इन्दोः**—Siva is described as bearing the moon on his head. See p. 121, l. 8 and 9 *infra*. In Mythology the moon is one of the 14 gems churned out of the ocean. **अरुणांशु**—The sun. He is one of the great Hindu gods. The family of Raghu is held as descended from him and hence he is called राघव-कुल-पितामह. **शम्भु**—One of the Hindu trinity of gods. His chief function is destruction.

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[1] Cp. स कृत्तिवासास्तपसे यतात्मा गङ्गा-प्रवाहोक्षित-देवदारु ।
प्रस्थं हिमाद्रेर्मृग-नाभि-गन्धि किंचित्क्वणत्किन्नरमध्युवास ॥(कुमार० १।५४)

अरारालपुर—See Introduction. **प्रयोग-साचिव्य-विधायिनीम्**—प्रयोगे साचिव्यं विधत्ते तच्छीला (or साधु विधत्ते इति). विधायिनी = वि + √धा + इन् (णिनि)[1] + ई (ङीप्)[2]

Page 3. **नेपथ्यम्**—Behind the scenes; the attiring place. **साहायकम्**—The reading in the previous editions is सहायम्. The word सहाय is used in the sense of 'assistant,' 'friend'[3] in classical literature, but not as an abstract noun in the sense of assistance. In other places (*e.g.*, *p.* 20, *l.* 1 *infra.*) the poet has himself used it in the sense of 'companion,' 'helper.' Words used in the classical literature in the sense of 'help' are सहायक, सहायता, साहाय्य and सहायत्व. These lines and the following stanza have been quoted in Sāhityadarpaṇa (VI. 36–37). There the reading is साहायक. We have corrected the text accordingly. See further notes on वनवास-सहायिनि (*p.* 64, *l.* 6 *infra*).

अति-करुणं वर्तते—It supplies a hint to the nature of the play.

Stanza 3. Lakṣmaṇa is seen taking Sītā to forest.

लङ्का०—It is identified generally with the island of Ceylon but the identification does not seem correct. The old name of Ceylon is सिंहलद्वीप and various passages in Mahābhārata Mārkaṇḍeya Purāṇa, Bhāgavata Purāṇa, Bṛhatsamhitā, Bālarāmāyaṇa etc., show that लङ्का and सिंहलद्वीप are two different things. लङ्का has also been identified with Assam, Amarkantak (a part of Vindhya range) in the Central Provinces and with Maldives to the south-west of India. The question is an open one. **लङ्केश्वर**—He was grandson of the sage पुलस्त्य and king of demons. He is called Daśagrīva (p. 145, l. 8 *infra*) and Daśānana (p. 136, l. 8 *infra*) as he is described to have possessed ten heads. **राम**—He is described as an incarnation of Viṣṇu. Cp. रामाभिधानो हरिः (p. 67, l. 10) and मधु-सूदनस्य (p. 23, l. 11 *infra*) **सीता**—She is described as the daughter of the goddess Earth. She derives her name from सीता, a furrow made by a ploughshare. She is held as an incarnation of लक्ष्मी, wife of Viṣṇu. **लक्ष्मण**—He is held as an incarnation of शेष. **लोक-परिवाद-भयाऽऽकुलेन**—The statement that in Rāmāyaṇa, it was only a washerman who adversely critised Rāma for accept-

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[1] Panini III. 2, 78.

[2] Pan. IV. 1, 5.

[3] Cp. सहायमेकं मधुमेव लब्ध्वा (कुमार० ३।१०।२)

ing Sītā after her stay in Laṅkā is altogether baseless. In Vālmīki's Rāmāyaṇa, उत्तर काण्ड, canto 43, we find,

राघवेणैवमुक्तस्तु भद्रः सुरुचिरं वचः । प्रत्युवाच महाबाहुं प्राञ्जलिः सुसमाहितः ॥१२॥
शृणु राजन् यथा पौराः कथयन्ति शुभाशुभम् । चत्वरापण-रथ्यासु वनेषूपवनेषु च ॥१३॥
"..
लङ्कामपि पुरानीतामशोकवनिकां गताम् । रक्षसां वशमापन्नां कथं रामो न कुत्स्यति ॥१८॥
अस्माकमपि दारेषु सहनीयं भविष्यति । यथा हि कुरुते राजा प्रजा तमनुवर्तते ॥१९॥
एवं बहु-विधा वाचो वदन्ति पुरवासिनः । नगरेषु च सर्वेषु राजन् जनपदेषु च ॥२०॥

जनपदः—Kingdom ; country ; the rural areas (as distinct from cities). It also conveys the sense of inhabited regions, and thus excludes forest-tracts. Sītā was not banished to some foreign lands. She was in her own land but was not expected to go to inhabited portions of the country. **परिकर्षति**—Is taking ; is leading to. The other interpretations as 'is making her descend from the chariot,' or 'is carrying forcibly (*lit.* dragging)' are altogether wrong. We are rather horror-stricken to read such things. What impressions about Lakṣmaṇa (an ideal of self-sacrifice, and devotion to his elders—especially Rāma and Sītā) will people of other countries form from these interpretations. The holy Lakṣmaṇa has been turned into another cruel Duḥśāsana !!! Here we are not giving any new sense to the √कृष्. The old old grammatical example ग्रामम् अजां नयति हरति कर्षति वहति वा (on अकथितं च Pāṇ. I. 4, 51) may be compared here. Also compare स सेनां महतीं कर्षन् (Raghu. IV. 32.1). Cp. Lakṣmaṇa's own words निर्विशङ्कां देवीमादाय......वनमुपनयामि (*p.* 6, *l.* 6 *infra*) and तां समुत्कृष्य देवीम् (*p.* 99, *l.* 10). For further usages of √कृष् in this very sense cp. कर्षन् नितान्त-मधुरान् कलहंस-नादान् (*p.* 7, *l.* 4 *infra*), आकृष्यमाणो मृदुनानिलेन (*p.* 57, *l.* 3, *infra*) etc.

स्थापना—Prelude. It is also known as प्रस्तावना or आमुख. The प्रस्तावना is of five kinds. Of them, the prelude of present play belongs to the class called प्रयोगातिशय (Cp. Sāh. VI. 86).

Page 4. ततः प्रविशति etc.,— प्रविशति means enters, *i. e.*, is seen on the stage. It should be noticed that the poet is very fond of writing वृत्तगन्धि[1] prose. The last eight syllables of the present stage direction are the last eight syllables of a भुजङ्गप्रयात.

1	2	3	4	5	6	7	8	9	10	11	12
ᵕ	–	–	ᵕ	–	–	ᵕ	–	–	ᵕ	–	–
भु	ज	ङ्ग-	प्र	या	तं	भ	वेद्	ये	श्च	तु	र्भिः
×	×	×	×	ता	सा	र	थि	ल	क्ष्म	णा	श्च

[1] Vide Sahitya. VI., 330 and 331.

आर्या—Elder brother's wife should be addressed or referred to with this word. साहित्यदर्पण lays down : पतिर्यथा तथा वाच्या ज्येष्ठ-मध्यमाधमैः स्त्रियः (६।१४४) and आर्येति चाग्रजः (६।१४८). Hence this form of address.
गहन-तरु०—the words लता-प्रतान are seen used together and in this very order only. Cp.

(1) कण्ठे जीर्ण-लता-प्रतान-वलयेनात्यर्थ-संपीडितः (Śak. VII. 11)

(2) लता-प्रतानोद्ग्रथितैः स केशैः (Raghu. II. 8.)

(4) छिन्नाश्म-वृक्ष-गुल्म-लता-प्रतानम् (Girnar Rock Inscription)

Thus प्रतान seems to have some particular connection with लता. The assumption is supported by the word प्रतानिनी, a synonym of लता. The word has been given various senses. भानुजिदीक्षित, while commenting on लता प्रतानिनी वीरुद् गुल्मिन्युलप इत्यपि। (Nāmaliṅgānuśāsana II. 4. 9). says शाखा-पत्र-संचयः प्रतानः. राघवभट्ट while explaining कण्ठे जीर्ण० (quoted above), says लता-प्रतानं वल्ली-समूहः. Mallinātha in his commentary on the above quoted śloka लता-प्रतानोद्ग्रथितैः० says प्रतानैः कुटिल-तन्तुभिः. This meaning is evidently better than the former two. It may be here by the way remarked that Bhānuji's interpretations of many a word are only make shifts of this sort. See our notes on प्रतिहार (p. 50, *l. 7 infra*) and मधुव्रत (*p.* 82, *l. 2 infra*).

वत्स—A lady is to behave with the relatives of her husband just like he (husband), and the form of address for the younger brother is वत्स etc.

Cp. वत्स-पुत्रक-जातेति नाम्ना गोत्रेण वा सुतः ।
शिष्योनुजश्च वक्तव्यः (साहित्यदर्पण ६।१५०—५१)

Hence this address of Sītā for Lakṣmaṇa.

संस्थातुम्—to sit firmly. सं √स्था also means 'to die'. Amarasimha says : परासु-प्राप्तपञ्चत्व-परेत-प्रेत-संस्थिताः । (II. 8, 117). For usages *Cp.* सा तु तथैव संस्थिता (रघु० ८।४०।२) and प्रमदामनुसंस्थितः शुचा (रघु० ८।७२।१) On account of this अमङ्गल (inauspicious) sense, the usage of सं √स्था is condemned in another senses. The blemish is called अश्लीलता. Even an old author like Vāmana, when explaining his aphorism तत्त्रैविध्यं व्रीडा-जुगुप्सा-ऽमङ्गलाऽऽतङ्कदायि-भेदात् (Kāvyālaṅkāra Sūtra II. 1,20) says, किंचिदमङ्गलाऽऽतङ्क-दायि यथा—'संस्थितः' इति । But we disagree with this word having the above fault. Undoubtedly संस्थित is sometimes used in the above sense but such usage seems to be very rare. On the contrary the word has been abundantly used in another senses by very distinguished authors. For instance,

सर्वेषां तु स नामानि कर्माणि च पृथक् पृथक् ।
वेद-शब्देभ्य एवाऽऽदौ पृथक्-संस्थाश्च निर्ममे ॥ (Manu. I. 21)
यथा नदी-नदाः सर्वे सागरे यान्ति संस्थितम् ॥
तथैवाऽऽश्रमिणः सर्वे गृहस्थे यान्ति संस्थितम् ॥ (Manu. VI. 90)

Manu-smṛti has other forms (*e.g.*, संस्थान) as well. But this much will suffice. In classical literature as well there are numerous examples. For example,

शिष्टा क्रिया कस्यचिदात्म-संस्था (Mālavi. I. 16)
स्त्री-संस्थानं चाप्सरस्तीर्थमाराद् (Śak. V. 30)
महार्ह-सिंहासन-संस्थितोऽसौ (Raghu. VII. 18)
तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न संतिष्ठते (Mudrā III. 5)
यस्य मित्रेण संस्थितिः (हितोपदेश १।३६)
धर्मार्थ-काम-मोक्षाणां प्राणाः संस्थिति-हेतवः (हितोपदेश १।४३)

In our opinion this abundantly used word should be excluded from being अश्लील according to Vāmana's aphorism, न १गुप्त-२लक्षित-३संवृतानि (Kāvyā. II. 1, 16). The संवृत of the above rule, he himself explains as, लोक-संवीतम् संवृतम् (Kāvyā. II. 1, 19). After illustrastrations, he supports his rule by quoting,

'संवीतस्य हि लोकेन न दोषान्वेषणम् क्षमम् । शिव-लिङ्गस्य संस्थाने कस्यासभ्यत्वभावना ॥'

In this we find the word संस्थान. Again while explaining पद-संधेर्वैरूप्यम् etc., (काव्या० २।२।८) he says विश्लेषः अवग्रहः विभागेन पदानां संस्थितिः. Thus the word should not be found fault with.

अवतरितुम्—To get down. Another form is अवतरीतुम्. **सुमन्त्र**—The old sagacious minister and charioteer of Daśaratha and later on of Rāma. **गन्धर्व-प्रियाः**—गन्धर्वाणां कर्म गान्धर्वम्; music; singing. The poet was most probably a Sāmavedin and as such he is very fond of Gāndharva veda and connected terms.

Stanza 4. Horses attracted by music. **अमन्द्रम्**—gentle. Cp. स्तनयित्नोरिवामन्द्रं दुन्दुभेर्दुन्दुमायितम् Uttar. VI. 2. The word मन्द्र is again a technical term of Sāmavedins. Cp.

१प्रथमश्च २द्वितीयश्च ३तृतीयोऽथ ४चतुर्थकः ।
५मन्द्रः ६क्रुष्टो ७ह्यतिस्वर एतान् कुर्वन्ति सामगाः ॥ (नारदीयशिक्षा)

कल-हंसः—हंस = A swan. In mythology हंस is described as the vehicle of Brahman. They are described to go to Mānasarovara in the beginning of rains[1]. They are also poetically depicted as gifted with the power of separating milk from water and are

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[1] Cp. आ कैलासाद् बिस-किसलयच्छेद-पाथेयवन्तः
संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः (Megha I. 11. 3)

held as an ideal of justice[1]. कलहंस means 'a sweet warbling swan and also 'a duck'. But the poets generally use the word in the former sense. Our poet as well is here taking कलहंस in the former sense. Cp. this passage and कलहंस-नादान् (*p.* 7, *l.* 4 *infra*) with हंसाश्च शोक-विधुराः करुणं रुवन्ति (*p.* 21, *l.* 7 *infra*). It should not be urged that when हंस and कलहंस mean the same bird कल, is redundant in the latter. Vāmana lays down : न विशेषश्चेद्, एकार्थं दुष्टम् (Kāvyā. II. 2, 12). Thus कल, used to describe the distinguishing feature (*viz.*, sweet warbling) of the swans, is not redundant. **अनाश्रव**—आशृणोति इति आश्रवः । आ + √श्रु + अच् (अ) । न आश्रवः अनाश्रवः । **तूर्ण-तरम्**—Very quickly; इदं तूर्णम् (quick), इदं तूर्णम्, इदम् अनयोः अतिशयेन तूर्णम् इति तूर्णतरम्, तद् यथा भवति तथा. It is an adverb here.

Page 5. **विनिपातयन्ति**—Note the use of the लट् लकार in this special sense. **सर्वाऽऽत्मना**—सर्वः (complete) च असौ आत्मा (self) च सर्वाऽऽत्मा full endeavour, तेन. **परिक्रामति**—Walks on; makes a move. The usual translation 'walks about' is perfectly wrong in most places. Cp. its use on p. 23, l. 5, p. 39, l. 7 and p. 56, l. 8 *infra*.

आर्येण अथवा स्वामिना—First Lakṣmaṇa refers to his elder brother by the usual word आर्य[2] (the revered brother), but he is so much disgusted of the present irksome task (Sītā's banishment) which has been thrust upon him, most reluctant as he was, that he now views his brother as 'the king[3]', a hard master who could compel his servant to perform any repugnant deed. **संस्थानात्**—See notes on संस्थातुम् (p. 4, l. 7 *supra*)

Page 6. **विमर्श**—Consideration; but here, doubt. **अन्यादृशाः प्रलापाः प्रवर्तन्ते**—Cp. रामभद्रस्यापि दैव-दुर्योगः कोऽपि यत्किल समन्ततः प्रवृत्त-बीभत्स-किंवदन्तीकाः पौर-जानपदाः...(उत्तर० ४, १०—११; पृ० १०८, प० १) Also cp. ibid VII. 6. **सीतामात्रस्य कृते**—The poet speaks too lightly of Sītā here. To him she appears to be a most trifling object. The same spirit is evinced by कस्मिंश्चिद् वनोद्देशे परित्यज्य (p. 6, l. 5, *infra*). Bhavabhūti's tone is much higher. Cp. Uttar. I. 40—43. **इक्ष्वाकु**—The first king of solar race and son of वैवस्वत-मनु. **दोहदेन**—the variant दौहदेन is wrong. The correct form is दोहद or दौहद. **आरोप्य**—Indeclinable past participle from आ + √रुह् caus. In causative form ह् of √रुह् is optionally changed into प् and hence we have रोहयति रोपयति both. (Cp. Pāṇ. VII. 3, 43). **गृह-हरिणीमिव वध्य-भूमिम्**—Cp. छद्मना परिददामि मृत्यवे

[1] नीर-क्षीर-विवेके-हंसाऽऽलस्यं त्वमेव तनुषे चेत् ।
विश्वस्मिन्नधुनाऽन्यः कुल-व्रतं पालयिष्यति कः ॥ (Bhāmi. I. 12.)

[2] Cp. आर्येति चाग्रजः (साहित्य० ६।१४८)

[3] Cp. राजा स्वामीति देवेति भृत्यैः (साहित्य० ६।१४४)

सौनिको गृह-शकुन्तिकामिव Uttar. I. 45. भरोद्वहन-परिश्रान्तौ—The न of उद्वहन will not cerebralise here. तदग्रतो भूत्वा निवेदय—The poet is very succint in expression. दृष्ट्वा निवृत्य च is understood after भूत्वा.

Page 7. **अलं विषादेन**—No more of anxiety. Note that अलम् in this sense (prohibition) governs instrumental.

Stanza 5. Indication of the proximity of Gaṅgā. The idea that the breeze is blowing from the Gaṅgā is well borne out. For the first and third verse cp. वीची-वातैः शीकर-क्षोद-शीतैराकर्षद्भिः पद्म-किञ्जल्क-गन्धान् Uttar. III. 2.

मारुत—The breezes are also held as gods in the mythology. They are said to be 49 in number. **पापस्य परिक्षयः**—The Hindu belief here referred to is too well-known to need any comments.

Page 8. **आदेशय**—आ + √दिश् (VI. P., to give) c., is generally used in plays in the sense to show (the way). Cp. आदेशयामि (p. 33, l. 2 and p. 50, l. 8 *infra*). उप + √दिश् is also used in the same sense. Cp. उपदिश्यमान (p. 115, l. 17 and p. 117, l. 7. *infra*.) **अत्यन्त-विश्रान्त-मनुष्य-संचारतया**—P. Nṛsimha Deva explains विश्रान्ता as श्रमिणः मनुष्याः. This is altogether wrong. विश्रान्त here means विरत (ceased; stopped; absent) and is an adjective to संचार. Cp. हा वत्स, विश्रान्त-भागधेयया न दृष्टोऽसि । (हर्षचरित उच्छ्वास ५) विश्रान्त-चारणानि चत्वर-स्थानानि Uttar. I. 2—3; l. 3, p. 5, Kale's ed.) **दुरवतर**—To express the sense दुःखेन अवतरीतुं शक्याः we will have दुरवतराः (दुर्+अव+√तृ+अ of खल्) according to the rule ईषद्-दुः-सुषु कृच्छ्राकृच्छ्रार्थेषु खल् Pāṇ. III. 3, 126 and not दुरवताराः. The well-known examples of this rule are ईषत्करः, सुकरः, दुष्करः Diṅnāga himself further uses दुष्कर (p. 114, l. 2 *infra*).

Stanza 6. This stanza undoubtedly presents a good description of directions befitting a man in Sītā's situation, descending down a precipitious bank. **आदधाना**—Fem. Pr. Part. from आ+√धा III.U. **ऐतु**—The previous editions read एतु notwithstanding the fact that एतु has been explained as आगच्छतु. एतु is equal to गच्छतु (should go) and so we have corrected it as ऐतु (=आगच्छतु, should come along). The poet himself further uses एहि (p. 31, l. 14 *infra*), समागन्तव्यम् (p. 33, l. 2 *infra*) and आगन्तव्यम् (p. 56, l. 2 *infra*) on similar occasions. Other poets have also used similar expressions on parallel occasions. For

example, in Uttara-rāmacsarita we have,

एहि गच्छाव: (३।४५—४६ ; पृ०८६;प०२)

एहि एहि याम: (४।२६।४)

एहि...पलायामहे (४।२८—२९; पृ. १२५, प० २)

एहि एहि अवतराव: (५।३६—; पृ० १३९, पादटिप्पन ६)

Surely in स्वप्न-वासवदत्ता we come across एदु एदु भट्टिदारिआ, (I. 7—8), with its rendering एतु एतु भर्तृदारिका, but this is an error of chāyā-makers. We do not have ऐ and औ in Prākrita, but when rendering into Samskrita we should be careful whether an ए or ओ is to be retained as ए or ओ, or it is to be transformed into ऐ or औ. The same remark holds true for other similar passages in Śakuntalā &c.

Page 9. परिच्छद:—Royal entourage and paraphernalia. Cp. सेना परिच्छदस्तस्य द्वयमेवार्थसाधनम्। शास्त्रेष्वकुण्ठिता बुद्धिर्मौर्वी धनुषि चाऽऽतता ॥ रघु०१।१९ For the idea of the line cp. क भोगमाप्नोति न भाग्यभाग्जन: (नैषधी० १।१०२)

Stanza 7. वीजन्ते—Pāṇini's Dhātupāṭha does not contain √वीज्. But we see it often used as a finite verb and as a कृदन्त (verbal derivative).[1] According to the usages it may be included in the tenth conjugation (चुरादिगण). Diṅnāga himself has used it such in other place.[2] But the present usage would include it in the first or the sixth conjugation. **संगीतं दधति**—Supply music. **कलहंसा: कलगिर:**—for कल-हंस vide notes on the word p. 4, l. 11 *supra*. कल-हंसा: means 'swans that have sweet voice.' Here the adjective कलगिर: may be taken to mean 'those who are warbling sweet (at present)'.

सग्र-जण-मज्झ० (*l*. 6) and **स्व-जन-मध्य०** (*l*. 7)—The chāyā was already improved in B. The improvement does not stand in need of support. We have corrected the Prākrita accordingly. For the idea in the stanza cp. Raghuvamśa, II. 9, 10, 12 and 13.

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[1] (१) उपवीज्य सस्नेहम्
(२) किं वीअअन्ति मं सहीओ (किं वीजयतो मां सख्यौ) } Sāk. III. 5—6
(३) वीज्यते स हि संसुप्त: श्वास-साधारणानिलै: (Kum. II. 42)
(४) राजेव चामर-शतैरुपवीज्यमान: (Ṛtu III. 4)
(५) भगवती कुमारी...पितामहमुपवीजयन्ती...देवी सरस्वती श्रुत्वा जहास (Harṣa. I)
(६) स्वं वीज्यते मणिमयैरिव तालवृन्तै: (Mṛ. V. 13)
(७) तदनु ज्वलनं मदर्पितं त्वरयेर्दक्षिण-वात-वीजनै: (Kum. IV. 36)

[2] Cp. पटान्तेन वीजयति (P. 90, l. 3 *infra*)

Page 10. विश्रान्ता—वि+ √श्रम्+त (क्त)+आ (टाप्), one that has taken rest. Also cp. notes on विश्रान्त *p.* 8. *l.* 5 *supra.*

यथा-स्थितम्— स्थित is √स्था to stand, to be+त (क्त). It means either (1) स्थिति (situation) or (2) निश्चय (determination, decision) In the former case त (क्त) is used to form an abstract noun according to नपुंसके भावे क्तः (Pān III. 3, 114). In the latter case त (क्त) forms a past passive participle, as usual (स्थित=निश्चित वस्तु). For the use of √ स्था in this sense cp. इति देह-विमुक्तये स्थितां रतिमाकाश-भवा सरस्वती Kumār. IV. 39. Also Cp. तदेनमुपगम्य यथास्वस्थितमावेदयामि ।(*p.* 68, *l.* 3 *infra*)

व्यवसातुम् (p. 10, l. 2)—व्यवसितुम् is wrong. The word is वि+अव+ √सो (षो अन्तकर्मणि IV, P., to destroy, to bring to an end) +तुम् (तुमुन्). सो is changed into सा according to आदेच उपदेशेऽशिति (पा० ६।१।४५) Similarly we get व्यवसातव्यम्, which we get by adding तव्य (तव्य or तव्यत्; Cp. तव्यत्-तव्यानीयरः । पा० ३।१।९६). Cp. other forms व्यवसितम्, व्यवसितवान्. Here we add त (क्त) and तवत् (क्तवतु). These are कित्, and hence the इ change according to द्यति-स्यति-मा-स्थाम् इत् ति किति (पा० ७।४।४०)

अनवरत-प्रवास-दुःख-भागी—In this compound अनवरत is to be construed with भागी (or say प्रवास-दुःख-भागी). It should not be construed with प्रवास, for the mere reason of proximity. It has been well remarked,

यस्य येनार्थ-संबन्धः दूरस्थस्यापि तस्य सः ।
अर्थतो ह्यसमर्थानामानन्तर्यमकारणम् ॥ (वात्स्यायन भाष्य on न्यायसूत्र १।२।९)

आर्य-पुत्र—This is a word for addressing or referring to husband. The word आर्य (the noble one) here refers to father-in-law. **अज्जूए** (*l.* 8) and **श्वश्रवा** (*l.* 9)—A and C contain the chāya अम्बया. This was adopted in accordance with अम्बया in the next line. B detected the mistake but आर्यया adopted there is again wrong. Cp. अज्जूए and श्वश्रवाः (*p.* 17, *ls.* 1 and 2 *infra*). **कथम्**—Why (and not 'in what manner').

Page 11. *Stanza 8.* Lakṣmaṇa unable to relate the details of Sītā's banishment.

Stanza 9. Without Sītā, the palace is an exile for Rāma. **भुक्त**—It should be here noted that √भुज् VII. U., is not used in the sense of eating only. It has various meanings. The one suitable here is 'to enjoy.' **आहित-याग-वह्नि**—The house of a house-holder must have a perpetual sacrificial fire. Cp.

आवसथ्याऽऽधानं दार-काले । } (पारस्कर १। २। १, and २)
दायाद्य-काल एकेषाम् ।

Page 12. *Stanza 10.* You are banished. I have accompanied you to leave you here. **चारित्र-गुण-शाली** —चरित्रम् एव चारित्रम् (conduct), तस्य गुणाः (virtues) चारित्र-गुणाः, तैः शालते शोभते (युक्तः भवति इति भावः) इति. शालते *lit.*, 'is grand,' the implication generally being 'is endowed with' cp. स सौष्ठवौदार्य-विशेष-शालिनी (Kir. I. 3) and अमृ-जव-द्युति-शालिभिर्मयूखैः (ibid V. 44) and Mallinātha there on. Diṅnāga again uses similal adjective for Sītā Cp. यत्र त्वत् चारित्र-शालिनी (*p.* 88, *l.* 13 *infra*) and जयति चरित्र-गुणोन्नता च देवी (*p.* 158, *l.* 10 *infra*).

अद्योपरतोऽस्मि—It is on this day that Sītā feels the death of Daśaratha most acutely. Had he been alive, such injustice to her would have been perfectly out of question. **उपरत**=उप+√रम् I. A. to play, to enjoy+त (क्त). Note उप√रम् means 'to die.' So उपरत=has died. **निघति-पात-दारुणेन**—Cp. वासन्ती—अहह दारुणो दैव-निघतिः (उत्तर० ३। ६-७; पृ० ५२, प० ११). **दिष्ट्या**—Fortunately. The word is generally recognised as an अव्यय (an adverb)[1]. But It is really instrumental singular of दिष्टि (fem.) meaning 'fortune.' Undoubtedly we find the word in the स्वरादि-class (Pān. I. 1, 37) in present enlarged गण-पाठs (*e.g.*, अष्टाध्यायी Bālamanoramā series, and appendices to Siddhāntakaumudī of various presses), but the स्वरादि list in Kāśikā, Siddhāntakaumudī and the Gaṇapāṭha of the Vedic Press Ajmer do not include this word.

प्रत्यानयन (n.)—प्रति+आ,+ √नी I. U., 'to lead' +अन (ल्युट्).

Page 13. *Stanza 11.* Sītā come to senses. **अनिल**—Breeze; air. The word should be distinguished from अनल (m.) 'fire.' For the idea of the removal of senselessness by the breezes from a river cp. Uttara. III. 2.

Page 14. *Stanza 12.* You are pure. I banish you to please the public. **अनुगुणा**—अनुकूलाः गुणाः यस्याः सा cp. अद्वैतं सुख-दुःखयोरनुगुणं सर्वास्ववस्थासु यत् (उत्तर० १।३९।१). **भावदोष**—For भाव Cp. द्वन्द्वानि भावं क्रियया विवव्रुः (कुमार० ५। ३५। ८)

Stanza 13. Fire evidenced your purity. **लोक-पालानाम्**—लोकः the world, a division of the universe. Generally we hear of three लोकs—*viz.*, स्वर्ग, पृथ्वी, and पाताल. We sometimes hear of fourteen लोकs (or भुवनs) as well. They are seven higher regions *viz.*, भूः०, भुवः०, स्वः०, महः०, जनः०, तपः० and सत्य० or ब्रह्म० (लोकs), rising from our earth one above the other, and seven

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[1] Cp. दिष्ट्या समुपजोष चेत्यानन्दे (नामलिङ्गानु० ३। ४। १०) and आहोस्वित्-किल-किंकिलालमरे दिष्ट्यौ चिरस्य प्रगे (शृङ्गारत्न० ५)

lower regions *namely* अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल descending from the earth one below the other. We again sometimes hear of seven लोकs only. Cp. सप्त-लोकैक-संश्रयम् (रघु० १०।२१।४) and सप्त-लोकैकवीरस्य दश-कण्ठ-कुल-द्विषः (उत्तर० ८। २७। ३, ४). They are the seven higher regions. In the word लोक पाल, 'लोक' means the universe (विश्व). Other synonym for लोक-पाल is दिक्पाल. They are guardians of quarters and not of regions (लोकs) taken distinctly, and hence are eight in number. Their names are:—

१ इन्द्रो २ वन्हिः ३ पितृ-पति ४ नैर्ऋतो ५ वरुणो ६ मरुत्।
७ कुबेर ८ ईशः पतयः पूर्वादीनां दिशां क्रमात्॥ (नामलिङ्गानुशासन १।३।२—३)

The quarters guarded by them are :—

१ पूर्वा२ऽऽग्नेयी ३ दक्षिणा च ४ नैर्ऋती ५ पश्चिमा तथा।
६ वायवी ७ चोत्तरे ८ शानी दिशा अष्टाविमाः स्मृताः॥

But Manu's enumeration is a bit different. Cp.

सोमाग्न्यर्कानिलेन्द्राणां वित्ताप्-पत्योर्यमस्य च।
अष्टानां लोक-पालानां वपुर्धारयते नृपः॥ (मनुस्मृति ५।९६)

Instead of सोम and सूर्य of Manu Amarasimha has नैर्ऋत and ईश. These regents of cardinal points should be distinguished from the eight regent-elephants of quarters (दिग्गजs).

The previous editions put the stage direction लज्जां नाटयति in the following line, thus connecting it with Sītā. This is clearly absurd. Sītā as yet did not know the cause of her banishment. She guessed it a minute later (vide p. 15, l. 1 and 3). Thus she had no chance of feeling ashamed. Lakṣmaṇa's bashfulness is quite in place here.

Page 15. **सुस्थि** (P. 12, l. 1)—We suggest to correct it as सुद्धि. Cp. the word p. 149, l. 1 and p. 150, l. 11 *infra*. **रावण-भवन-वृत्तान्तः**—A includes this word in the previous sentence. This is utterly wrong. C's change of वृत्तान्त as वृत्तान्तम् is arbitrary. It is against the rules of Prākrita grammar and makes the sense worse instead of improving it. The Chāyā उदन्त is also perfectly out of question. Rules disallow it, and the text is no worse with वृत्तान्त. **उद्बाधते**—The previous reading उद्बाधयति is clearly wrong. √बाध् I is Atmanepada. Cp. अशरणम् दुःखितं जनमधिकतरं बाधसे (p. 63, l. 8 *infra*.). Also cp. the remark भारो न बाधते राजन् यथा बाधति बाधसे. The causative has no cogency here. **णु** (l. 5 and 7) and **नु** (l. 6 and 8)—We have replaced ण (Pkt)" and न (Skt) with णु and नु respectively. Evi-

dently we have better sense now. The improvement is more clearly visible in the second sentence, which is ridiculous with ण (न). If we retain ण (न) in the previous sentence खु (खलु) must be omitted. किं न खलु युक्तम् is perfectly unidiomatic. Cp. also किं नु खलु भविष्यति (l. 16 *supra*).

निरनुक्रोश—Unsympathetic; Uncompassionate. The word has been often repeated in this play and hence is important. For the right grasp of spirit imbibed in this word cp. Sītā's remark in Uttararāmacarita. 'किमिति...मामेव मन्द-भागिनीमुद्दिश्य वत्सलस्य...आर्यपुत्रस्योपरि निरनुक्रोशा भवामि (३।१२—१३, पृ० ७२, प० ६—११)' and the commentary thereon: "निरनुक्रोशा निर्दया। अनुक्रोश-पदेन रामदशामिमां दृष्ट्वा मुक्त-कण्ठं मया रोदितव्यम्। तत् किमेवं कठिना भवामीति व्यज्यते। 'अनुक्रोशति मुक्त-कण्ठं रोदित्यनेनेति अनुक्रोशः' इत्यमर-व्याख्या।" For its full significance in this play (and specially when pronounced by Sītā, see note on the word occurring on p. 62, l. 1 and 2.

उपहित (l. 10)—उप + √धा III. U., to put, to bear, to produce + त (क्त). It means 'placed'. Cp. पुष्पं प्रवालोपहितं यदि स्यात् (कुमार० १।४४ १) and the word उपधान. It does not mean 'covered.'

किं नु खलु (l. 16)—What possibly? खलु does not mean 'indeed' here.

Page 16. *Stanza 14.* I shall ever remain perfectly faithful to you. **दार**—a wife. In this sense the word is always masculine and plural. Cp. राम-दाराणां भद्रं गायति and दिष्ट्या कुशलिनो राम-दाराः (*p.* 140, *l.* 6 and 11 *infra*). It should be distinguished from दारक a child. **निःस्पृह**—Having no desire. The word can be used as निस्पृह and निस्स्पृह as well[1]. This was surely a great cause of solace and pride for Sītā (cp. her following remarks and her another remark on *p.* 43, *l.* 22 and 24) as polygamy was in practice in old days and even prominent sages like Yājñavalkya could have more than one wife at a time. **धर्म-पत्नी**—धर्मस्य पत्नी. The object of marriage with Indians was two-fold—(1) to be authorised to perform sacrifices, and (2) to get progeny, (cp. अपत्यमिष्टं च *p.* 160, *l.* 12 *infra*)—each a part of sacred duty (धर्म).

एवं सदिशता etc.—Cp. अहो उत्खातमिदानीं मे परित्याग-लज्जा-शल्यमार्यपुत्रेण। (उत्तर० ३ ४५—४६, पृ० ६५, प० २). **न हि तथाऽन्यासक्ता** etc.—स्त्री-जनस्य must follow दुःखमुत्पादयति. Perhaps the present construction is due to certain scribe's misplacing स्त्रीजनस्य.

[1]Vide वा शरि (पा० ८।३।३६) and the Vartika वा शर्-प्रकरणे खर्परे लोपः (महा० ८।३।३६).

Page 17. श्वापद॰—शुन: पदानि इव पदानि येषां ते श्वापदा: animals having feet like those of dog's: beasts of prey. **अप्रतिहत-वचनता... लक्ष्मणस्य**—Lakṣmaṇa was greatly devoted to Rāma and Sītā. He was so faithful and obedient to both of them that he spent his whole life in their service, always looking to their welfare and comforts.[1] For this reason Rāma and Sītā have greatest confidence in him. Rāma entrusts the most delicate tasks to Lakṣmaṇa (*e.g.*, this banishment of Sītā into the forest), and so does Sītā (cp. her speech *p.* 19, *l.* 11 to *p.* 20, *l.* 3 *infra*). Their regard for dear Lakṣmaṇa could not but be the greatest. It is thus that Sītā cannot refuse his request. We hear the same thing from Rāma. (Cp. अनतिक्रान्तेव रामेण लक्ष्मण-प्रार्थना *p.* 162, *l.* 4 *infra*).

वर्णाऽऽश्रम-परिपालनम् अभिन्नम्—The वर्णs (castes) are four—ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. Similarly the आश्रमs (stages of life) are also four—ब्रह्मचर्य, गृहस्थ, वानप्रस्थ and संन्यास. It is king's duty to see that every invidual of his subjects does his duty as laid down for his वर्ण and आश्रम, and that nobody proves a hindrance in other's execution of duties. This duty of a king is his वर्णाऽऽश्रम-परिपालन. Even in this moment of great calamity Sītā is careful that her memory should not come in the way of her husband's royal duties. The great importance attached to धर्म is shown by the popular Śloka.

यस्य धर्म-विहीनानि दिनान्यायान्ति यान्ति च ।
स लोह-कार-भस्त्रेव श्वसन्नपि न जीवति ॥

बाध्यस्व—Cp. note on उद्बाधते (*p.* 15, *l.* 4 *supra*).

Page 18. **किमुपालभे महाराजम्**—I would not chide the Great King. In our humble opinion the other interpretation (" Should I cast aspersions upon the great king ?") is not in conformity with Sītā's character, and her devoted attitude towards Rāma. We further see that though Lakṣmaṇa, who perfectly disapproves of Rāma's action, answers her : 'Does the queen not possess the power to do even that ?', she simply lodges a very mild complaint. Her complaint is only a very gentle murmur. It is no scolding. Her soliloquy on *pp.* 38-40 is again in the same strain. Even in her greatest miseries, if even a single harsh word (अहो अविश्वसनीयता प्रकृति-निष्ठुर-भावानां पुरुष-हृदयानाम्

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[1] Cp. स्मरसि सुतनु तस्मिन् पर्वते लक्ष्मणेन प्रतिविहित-सपर्या-सुस्थयोस्तान्यहानि (उत्तर॰ १।२६)

(*p.* 38, *l.* 7 *supra*) escapes her lips, she feels sorry. (Cp. अथ किमित्यहमार्यपुत्रं निन्दामि *p.* 38, *l.* 13). Her talk with Vedavatī shows that she would not tolerate a single word against her lord even from her best friend and she is pining for her un-compassionate lord again (vide *pp.* 42-46 *infra*). When Vālmīki chides Rāma for his behaviour towards Sītā, she cannot check the sage but all the same feels bitterly grieved and stops her ears. (Cp. हा धिक् ! हा धिक् ! ममाधन्यायाः कृत एवमधिक्षिप्यत आर्यपुत्रः, कर्णौ पिदधाति *p.* 146, *ll.* 2-4 *infra*)

In Vālmīki's Rāmāyaṇa as well she sends the message :—

वक्तव्यश्चापि नृपति-र्धर्मेषु सु-समाहितः ।

....

यच्च ते वचनीयं स्यादपवादः समुत्थितः । मया च परिहर्तव्यं......

....

अहं तु नानुशोचामि स्व-शरीरं नरर्षभ ।

....

पतिर्हि देवता नार्याः पतिर्बन्धुः पतिर्गुरुः । प्राणैरपि प्रियं तस्माद् भर्तुः कार्यं विशेषतः ।'

(Vālmīki's Rām. Kāṇḍa VII, Canto 47)

In Raghuvaṁśa Canto XIV also we find,

न चावदद् भर्तुरवर्णमार्या निराकरिष्णोर्वृजिनादृतेऽपि ।
आत्मानमेव स्थिर-दुःखभाजं पुनः पुनर्दुष्कृतिनं निनिन्द ॥५७॥

....

वाच्यस्त्वया मद्वचनात्स राजा वह्नौ विशुद्धामपि यत् समक्षम् ।
मां लोक-वाद-श्रवणादहासीः श्रुतस्य किं तत् सदृशं कुलस्य ॥६१॥

कल्याण-बुद्धेरथवा तवायं न काम-चारो मयि शङ्कनीयः ;
ममैव जन्मान्तर-पातकानां विपाक-विस्फूर्जथुरप्रसह्यः ॥६२॥

....

भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥६६॥

किमेतावत्यपि etc.—Cp. किमेतावत्यपि भर्तानस्मासु न प्रभवति (महावीर० ४।३३—३४). न युक्तं तव etc.—Sītā is utmost mild in her protest, but, really Rāma has punished a fault-less person. For such a king Manu's remark is very plain. Cp.

अधर्म-दण्डनं लोके यशोघ्नं कीर्ति-नाशनम् ।
अस्वर्ग्यं च परत्रापि तस्मात् तं परिवर्जयेत् ॥ (८।१२७)

The next śloka should also be perused.

Stanza 15. नाम—Interjection. It is a matter of pity; wonder that. It does not mean 'perhaps' here. The idea is that 'it is quite astonishing that Rāma could even think adversely

about Sītā.' **प्रभविष्णुना**—All powerful, aristocrate. The word has been used ironically. Cp. अथवा स्वामिना (p. 5, l. 10 *supra*). Surely my brother's conduct towards you is nothing but objectionable. **गृहम्**—The house incarnate. Cp. न गृहं गृहमित्याहुर्गृहिणी गृहमुच्यते । गृहं हि गृहिणी-हीनमरण्य-सदृशं मतम् ॥ (पञ्चतन्त्र ४), and प्रिय-गृहिणी गृहस्य शोभाम् (उत्तर० १।४६।२). The word also means 'wife.'

Page 19. **सीता**—The word is reminiscent of a great history. The sacred lady born of the spiritual sage Janaka (Cp. also Uttara. I. 51, etc.), daughter-in-law of the renowned Daśaratha, dutiful wife of Rāma, who would prefer death to live a minute in Ayodhyā when Rāma was exiled, who would fain bear all hardships of forest when in company of Rāma, who was carried away by Rāvaṇa, bent upon avenging his sister's insult upon Rāma, etc., etc. Cp. Arundhatī's remark: 'सीता'— इत्येव पर्याप्तम् (उत्तर० ४।१०—११; पृ० १०८, प० ७).

Stanza 16. This message will surely pain Rāma much. **'क्षते क्षारमिऽऽवाहितम्**—Bhavabhūti also uses this proverb. Cp. Uttar. IV. 7,3)

अति-महितेऽपि—महित much esteemed. (It does not mean 'vast'. Cp. स त्वं प्रशस्ते महिते मदीये (अग्न्यगारे) (रघु० ५।२५) and वृत्तं हि महितम् सताम् (कुमार० ६।१२।४). The poet himself further uses इक्ष्वाकूणां भुवन-महिता संततिर्नैचिता मे (p. 51, l. 3 *infra*). **सोंति एत्तिआ** (Pkt.)—These two words are not clear. The text seems corrupt.

Page 20. **प्रणन्तव्या**—The Chāyā प्रणमितव्या is wrong as √नम् is not सेट्. **अयोध्या**—The capital of the kings of Ikṣvāku race, situated on the right bank of Gomatī. Its other name is साकेत (n.). It is a great place of pilgrimage for Hindus, and is a station on the E. I. Ry. We find the word अयोध्या in Atharvaveda[1], but it does not mean that the above Veda is later than अयोध्या city. The fact is that Vedas have always been the most dear to Āryas and so they named their cities, rivers (e.g., गङ्गा) and progeny with select words from Vedas. In these days as well we Indians choose names from old sages or heroes. Europeans named the places in their new colonies after their old dear cities etc. The thing is borne evidence to by Manu.

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[1] अष्टचक्रा नवद्वारा देवानां पूरयोध्या ।

तस्यां हिरण्ययः कोशः स्वर्गो ज्योतिषावृतः ॥ (अथर्ववेद १०।२।३१)

I. 21 quoted above. Vide notes on संस्थातुम् p. 4, l. 7, *infra*. Notes p. 7). शुश्रूषितव्य:—√शुश्रूष् is desiderative from √श्रु to hear. It is used in two senses :—(1) to desire to hear[1], (2) to wait upon. It is used in Ātmanepada[2]. It has been used in the second sense here. **प्रतिमा-गत:**—प्रतिमां गत: gone to; i.e., painted in, or प्रतिमा गत प्राप्त स्थानं विषय: यस्य स:. For this peculiar sense of गत cp. अथ मालविका-गतं कौलीनं किं श्रूयते ? (मालविका० ३, प्रवेशक). Our poet further uses मुनि-गीत-साम-गतया भक्त्या (p. 78, l. 8, *infra*) and न युक्तं च मम स्त्री-गतमनुयोक्तुम (p. 129, l. 2 *infra*) Daśaratha's picture is indirectly and vaguely hinted to in Raghu. XIV. 15 :

बाष्पायमाणो बलिमन्निकेतमालेख्यशेषस्य पितुर्विवेश ॥

We find mention of Daśaratha's statue in still older work—Pratimā Nāṭaka. For salutation to a picture compare,

लक्ष्मण:—...अयं च भगवान् भार्गव: ।
.... (उत्तर० १।१८—१९, पृ० २१। प० ६, ८)
राम :—अये, नमस्ते ।

Here Rāma salutes Paraśurāma in picture. **साधयितव्या**—Cp. यावद् यते साधयितुं त्वदर्थम् (रघु० ५।२५) and अयि साधय साधयेप्सितम् (नैषधी० २।६२).

Stanza 17. Hanumān would have better not revived me with Sanjīvanī herb in Lankā. **सुखेन हतं माम्**—(To) me who was killed to enjoy peace. सुखेन does not mean 'through Sukha'. We find parallel cursing of life by Rāma in Uttar. I. 47.

Page 21. *Stanza 18*. Animals and birds are sympathising with Sītā. **हंसा:**—See notes on कल-हंस (p. 4, l. 11 *supra*) **शोक-विधुरा:**—विधुर (विगता धू: कार्यभार: यस्य स:), grieved, distressed, helpless, separated, love-lorn. Cp. विधुरां ज्वलनातिसर्जनान्ननु मां प्रापय पत्युरन्तिकम् (कुमार० ४।३२।३, ४) ; सौहार्दाद्वा विधुर इति वा मय्यनुक्रोश-बुद्ध्या मेघ० (२।५५।२) and मयि च विधुरे भाव: कान्ता-प्रवृत्ति-पराङ्मुख: (विक्रमो० ४।२०।४). **रुवन्ति**—The present editions read रुदन्ति. We think this a scribal error. The poet could not use रुदन्ति in one and the same hemistiche. The कथित-पदता (repetion-) blemish is so flagrant that he could never have repeated रुदन्ति. Moreover √रु to cry, is the most appropriate for the cry of birds and flying insects. Cp. तिरश्चां वासितं रुतम् (नामलिङ्गानु० १।६।२५) ; (मशक:) कर्णे कलं किमपि रौति शनैर्विचित्रम् (हितोप० १।८१); (चक्रवाक:) ननु सहचरीं दूरे मत्वा विरौषि समुत्सुक: (विक्रमो० ४।२०।२); पर-भृत-विरुतं कलं यथा (शकु० ४।१०।३); एते त एव गिरयो विरुवन्मयूरा: (उत्तर० २।२३।१). **नृत्त** (n.)—A dance (in accompaniment

[1] Cp. तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥ (Śiś. I. 29)

[2] ज्ञा-श्रु-स्मृ-दृशां सन: (Pāṇ. I. 3. 57). श्रोतुमिच्छति शुश्रूषते ।

with ताल and लय. Cp. नृत्तं ताल-लयाऽऽश्रयम् (दशरूपक १।६). It has no manifestation of feelings by means of gestures. When this as well is combined, the dance is called नृत्य. Cp. अन्यद् भावाऽऽश्रयं नृत्यम् (दश० १।६). नृत्त is often used for the tāṇḍava dance of Śiva. Cp. नृत्तावसाने नट-राज-राजो ननाद ढक्कां नव-पञ्च-वारम् (नन्दिकेश्वर कारिका १); नृत्तारम्भे हर पशु-पतेरार्द्र-नागाजिनेच्छाम् (मेघ० १।३९।३). Compare the condition of forest-creatures on seeing Sītā's calamity, described in Raghuvaṁśa:

नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः ।
तस्याः प्रपन्ने सम-दुःख-भावमत्यन्तमासीद् रुदितं वनेऽपि ॥ (रघु० १४.६९)

Also Cp. उद्गलित-दर्भ-कवला मृग्यः परित्यक्त-नर्तना मयूराः ।
अपसृत-पाण्डु-पत्रा मुञ्चन्त्यश्रूणीव लताः ॥ (शकु० ४।१२ छाया)

Cp. Śāk. IV. 10 as well. Bhavabhūtī has also described the love of animals for Sītā. Cp. 'हन्त तिर्यञ्चोऽपि परिचयमनुरुध्यन्ते' and two ślokas following (*viz.*, III. 20,21 Uttar.).

आसन्नास्तमयः—अस्त is a noun and an indeclinable as well. Cp. त्रिषाद्रिभेदयोरस्तः (त्रिकाण्ड० ३।३।१४७) and सुधाऽन्वगीपचरमो मृषास्तम् (गण-रत्न० १।१६।३). Here it is an indeclinable. अस्तम् अयः अस्तमयः (षष्ठी-तत्पुरुष). आसन्नः अस्तमयः आसन्नास्तमयः (कर्मधारय). For a beautiful description of evening see the end of Act IV. **मानुष-संपातः**—Human traffic (not 'human habitation'). संपात means 'going,' 'moving,' 'movement,' 'gait'. Cp. रामः—...तदस्खलित-सुख-संपातं रथमुपस्थापय । (उत्तर० १।३३—३४; पृ० ३२, प० १८). **उड्डीनाः पक्षिणः**—उड्डीन = उत् + √डी I. or, IV. Ā. to fly + त (क्त). Here क्त is active in sense as √डी is intransitive. (Vide गत्यर्थाकर्मक-श्लिष्-शीङ्०, पा० ३।४।७२).

Page 22. **बद्ध्वा**—The reading बध्वा (in A. B. C.) is wrong. **सर्व-पश्चिमः**—पश्चाद् भवः पश्चिमः; पश्च + इम (डिमच्) ; vide अग्रादि-पश्चाड् डिमच् (वा० ४।३।२३). सर्वेषां पश्चिमः. Compare the sentence with देवि देवि, अयं पश्चिमस्ते राम-शिरसा पाद-पङ्कज-स्पर्शः । (उत्तर० १।४९—५०; पृ ४४, प० १३).

Stanza 19. Please do preserve your life. **आर्यं मित्रम्**—C takes मित्रम् as an adjective to आर्यं. This is perfectly out of place. Similarly we find there स्मरन्त्या explained as (तेषां सर्वेषां) लज्जां पालयन्त्या, i. e., you shall have proper regard of the high reputation of Rāma etc., and so should not commit suicide out of grief. Surely the commentator has shown good capacity of interpreting, but the interpretation is not natural in the present case. And the author would have done well to explain वा as an equivalent of च (= and), in this case. **शोकात्**—On account of grief; due to grief. Here ablative denotes reason, cause. The notion of certain people that only instrumental is used to denote

cause is perfectly baseless. In this very work we get such ablative at least half a dozen times. **गर्भ-संस्था**—See notes on संस्थातुम् (p. 4, l. 7 *supra*).

सौमित्रिः—सुमित्रायाः अपत्यं पुमान्, a son of Sumitrā, i. e., लक्ष्मण or शत्रुघ्न. Here the former is meant.

Stanza 20. **ज्येष्ठस्य भ्रातुरादेशात्**—Reluctant as Lakṣmaṇa was he could not but obey his fatherly elder brother. Cp. आज्ञा गुरूणां ह्यविचारणीया (रघु० १४।४६।४), and ज्येष्ठो भ्राता पितृ-समो मृते पितरि भारत। स हि तेषां वृत्ति-दाता स हि तान् परिपालयेत्॥ कनिष्ठास्तं नमस्येरन् सर्वे छन्दानुवर्तिनः। तमेव चोपजीवेयुर्यथैव पितरं तथा॥ (महाभारत). For this speech of Lakṣmaṇa and the following reply of Sītā cp. Raghu. XIV. 58 and 59.

Page 23. **ज्येष्ठ-वचनानुवर्ती** etc.—In greatest distress as Sītā is, she does not fail to appreciate Lakṣmaṇa's dutifulness to his elders. Her conduct perfectly justifies her remark 'नित्याऽवहिता खल्वहम्' (p. 22. l. 4. *supra*). **स-प्रदक्षिणम्**—प्रदक्षिणेन सहितं स-प्रदक्षिणम्.

Stanza 21. **महा-रथस्य**—The four constituents of the Indian army in old days were——1. पत्ति (infantry), 2. अश्व (=अश्वारोहिणः; cavalry), 3. गज (=गजारोहिणः, elephant-riders) and 4. रथी (chariot-warriors). The best soldiers used to drive in chariots. Now these chariot-soldiers again had different gradations and the best among these were called महारथs. A महारथ has been defined as : एको दशसहस्राणि योधयेद् यस्तु धन्विनाम्। शस्त्र-शास्त्र-प्रवीणश्च विज्ञेयः स महारथः॥. Here note the change of महत् into महा according to आन्महतः समानाधिकरणजातीययोः (पा० ६।३।४६) **आह्वय**—we get this form as a verb as well. (See p. 139, l. 7 *infra*).

Page 24. **भागधेयम्**—भाग एव भागधेयम्. (Vide भाग-रूप-नामभ्यो धेयः, वा० ५।४।३६). धेय is called a स्वार्थ-प्रत्यय as it adds, nothing to the sense of भाग. The word is neuter in the sense of 'luck'. Cp. न चैतावदस्माकं भागधेयम् (p. 55, l. 10 *infra*). In the sense of tax and oblation-food it is masculine[1].

Stanza 22. Mother Gaṅgā, take care of Sītā. **अधिवासः**—Perfuming. It is further used in the sense of habitation. (Cp. p. 53, l. 10 and p. 54, l. 5,6 *infra*). **सवन** (n.)—The every-day rites of the Hindus are divided into three parts and each of them is called a सवन. Thus it means morning, mid-day or evening rites. It also means sacred bath which is a part of

[1] Cp. दैवं दिष्टं भाग-धेयं भाग्यं स्त्री नियतिर्विधिः (नामलिङ्गा० १।४।२८) and भागधेयः करो बलिः (नाम० २।८।२७)

the above rites. The word is used in other senses as well, but this much is sufficient for this play.

Page 25. *Stanza 23.* **प्रणिपत्य तेभ्यः**—having bowed down to them. प्र+नि+√पत् *means* to bow down to, to salute. As a transitive verb it governs an accusative, e.g., वागीशं वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे (कुमार० २।२।३,४). But in literature we find that it governs dative as well, e.g., प्रणिपत्य सुरास्तस्मै शमयित्रे सुर-द्विषाम् (रघु० १०।१५). Similar is the present usage of Diṅnāga. Grammarians hold this usage permissible according to the rule क्रियार्थोपपदस्य च कर्मणि स्थानिनः (पा० २।३।१४). They explain तेभ्यः प्रणिपत्य as तान् अनुकूलयितुं प्रणिपत्य (on the analogy of फलेभ्यो याति. which means फलानि आनेतुं याति). See Siddhānta-Kaumudī on the above quoted sūtra and the example नमस्कुर्मो नृसिंहाय disscussed there. **स्त्रीत्युज्झितेत्यशरणेति**—The sandhi here is defective. This blemish is known as विसंधि and falls under the sub-head known as कष्टत्व[1]. Such sandhi should be avoided. **स्त्रीति...अनुकम्पनीया**— The poet has a very tender heart for female sex. Cp. his great carefulness for the comfort of even the female beasts of prey on p. 56, l. 8 *infra*.

Stanza 24. O forest deities, please do look after Sītā always. **वन-देवतानाम्**—वन-देवता, a sylvan deity. These are considered to be the presiding deities of forests. Poets often speak of them. They are always friendly towards good people. They supplied ornaments for Śakuntalā (Śāk. IV. 5). Two of them were friends to Pārvatī and accompanied her in her attendance upon Śiva. (Kumāra. I. 58; III. 52). They rejoiced in singing Dilīpa's glory (Raghu. II. 12). Vāsantī the sylvan deity of Janasthāna was a great friend of Sītā, and she gladly welcomed strangers that passed through her forest. (Uttara. Act II. and III.) In the present play Māyāvatī, the forest deity of Citrakūṭa was a fast friend of Sītā. When Sītā left her forest she presented to her, her own celestial and permanently perfumed garment (p. 74, ll. 1—8). **सुप्तां प्रमाद-वशगां विषम-स्थितां वा**—The line is almost verbally borrowed from a verse of भर्तृहरि's नीति शतक. Cp.

वने रणे शत्रु-जलाग्नि-मध्ये महार्णवे पर्वत-मस्तके वा ।
सुप्तं प्रमत्तं विषम-स्थितं वा रक्षन्ति पुण्यानि पुरा-कृतानि ॥

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[1] विरूप-पद-संधि विसंधि ।
पद-संधेर्वैरूप्यं विश्लेषोऽश्लीलत्वं कष्टत्वं च । } Vāmana's Kāvyā. II. 2,7-8.

Page 26. *Stanza 25.* देशो न प्रवेश्यः परेषाम्—This has been explained by others as ; परेषां भवद्विरुद्ध-स्वभावानां हिंसा-रहितानां यमनियमवतां च तपोधनानां देशः न प्रवेष्टव्यः, शान्तचेतसां हिंसादोषवर्जितानामयं विषयः सर्वथापि भवत्प्रवेशानर्हं इति भावः. Its translation : 'For none should enter the land of others'. We do not think that this interpretation suits the context. Lakṣmaṇa in such distress cannot be in a mood to advance arguments to support his previous words. Secondly animals sometimes obey if they have to do so (as in modern circus) but they cannot understand any arguments. Entering into discussion with an animal is unnatural. The argument in it has no force. Lakṣmaṇa leaves Sītā in a dense forest and not in a hermitage or very close to it. (Vide निर्मानुषं महारण्यम्, *p. 27, l. 4 supra*). And if the animmals have been residing there up till this day (cp. संचरन्ति श्वापदाः *p. 21, l. 9 supra, p. 27, l. 2 infra*) how can this land be declared as परेषां देशः for them. **विप्रवासे सखीनां यूयं सख्यः**—If विप्रवास is taken as synonymous with वियोग or विप्रयोग, the sense of the sentence becomes easy and natural. But it is not seen used in that sense. So the sentence has been explained in another way as well. For prose order in both the cases, see the commentary.

Stanza 26. **शैल-राजाः**—शैलानां राजानः (Tatpuruṣa compound). राजन् at the end of a Tatpuruṣa compound loses its न्. (Vide राजाहः-सखिभ्यष्टच् Pāṇ. V. 4, 91). In such usages words like राजन्, इन्द्र, रत्न, denote excellence. **सख्यः**, (1.5) **भ्रातरः**(1.6)—The objects of nature like earth, water, air are often treated as animate objects. Cp. भगवन् वसन्त-प्रिय दक्षिणवायो, and the beautiful stanza वासार्थं हर० (विक्रमो० २।२०). They are often addressed as relatives as well. Cp.

मातर्मेदिनि तात मारुत सखे तेजः सुबन्धो जल, भ्रातर्व्योम निबद्ध एव भवतामेषः प्रणामाञ्जलिः ।
युष्मत्सङ्ग-वशोपजात-सुकृतोद्रेक स्फुरन्निर्मल-ज्ञानापास्त-समस्त-मोह-महिमा लीये पर-ब्रह्मणि ॥
(भर्तृहरि-वैराग्य०)

स्वरणापि लक्ष्मणो न दृश्यते—Here दृश्यते means 'is known, (thorough his voice)'; [Cp., ये ये दर्शनार्थाः ते सर्वे ज्ञानार्थाः] i.e., even the voice of Lakṣmaṇa is not heard. The poet again uses विलोक्यते in the sense of 'is known through hearing,' 'is heard' (p. 102, l. 9. *infra*).

Page 27. **किमिति** (l. 6)—कीस was rendered as कीदृक्, probably in the sense of 'how', 'in what manner.' The sense is alright but कीदृक् is an adjective and is not used adverbially. कीस is generally used in the sense 'why.' It is generally rendered as किमिति, कुतः or, कस्मात् (e.g., cp. Ratnāvalī edited and commented by P. Dattātreya Śāstrī, Nirṇaya Sāgara Press, p. 11, l. 4; and p. 94,

l. 1 and Veṇīsamhāra III. 3). The word has been rendered by किं in this work. (Cp. p. 45, l. 15,16 *infra*). This कीस may be rendered as कथम् as well. अरणे—The previous Samskrita अरण्यैः makes no sense and is clearly wrong. Our change is not arbitrary. We find such usages in Prākritas, e.g., पवहणाहि for प्रवहणे. (Vide Introduction to Prākrita by Dr. A. C. Woolner, Second Ed. art. 92 v, p. 36). प्रव्रजामि—प्र+ √व्रज् I. P., to go. The combination is often used in the sense of going to forests, i.e., renouncing the world. देहवितोनत्ति (Pkt)—The text seems corrupt. Perhaps Sītā here remembers Janaka, her father, the king of Videhas. Cp.

नूनं त्वया परिभवं च वनं च घोरं तां च व्यथां प्रसव-काल-कृतामवाप्य ।
क्रव्यादगणेषु परितः परिवारयत्सु संत्रस्तया शरणमित्यसकृत्स्मृतोऽस्मि ॥ (उत्तर० ४।२३)

देवता (l. 9)—Correct it as देवदा cp. p. 74, l. 5 and p. 148, l. 11.

Page 28. *Stanza 27.* अभिषेकः—A bath ; a bath which is a part of some rite. The word is used for coronation as well, bath forming the most important part of the ritual. Cp. Vālmīki's Rāmāyaṇa Kāṇḍa VII, Canto 49,

सीतां तु रुदतीं दृष्ट्वा ते तत्र मुनि-दारकाः । प्राद्रवन् यत्र भगवानास्ते वाल्मीकिरुग्र-धीः ॥

But Kālidāsa does not mention sage-boys. He says,

तामभ्यगच्छद् रुदितानुसारी कविः कुशेध्माऽऽहरणाय यातः । Raghu. XIV. 70.

अन्वेषयामि—We can have the word from अनु+the causative of √इष् (IV. VI. or IX), or √एष् I. Ā. In this sense (*viz*, of searching) अनु+ √इष् IV. P., is generally seen used. Cp. न रत्नमन्विष्यति मृग्यते हि तत् (कुमार० ५।४५). Sometimes अनु √इष् VI. P. is also perhaps found. This form has been used by भर्तृहरि. Cp. हिंसाशून्य०...यामन्वेषयतां प्रयान्ति सततं सर्वे समाप्तिं गुणाः (भर्तृहरि ३). वीजन्ते—The previous chāyā वीज्यते was altogether wrong. Diṅnāga changes य into ज्ज in Prākrita and not in ज्ज. Dr. Woolner suggested वीजति. We have corrected it according to the usage of the poet. Generally we find the root used in the tenth conjugation. Vide notes on वीजन्ते (p. 9, l. 2, *supra*). आज्ञप्तिकर—Obedient, dutiful. With reference to words meaning command (as आज्ञप्ति here), the root कृ to do (and all its synonyms, e.g., सं+ √पद् caus., वि+ √धा) are used in the sense of 'obeying,' 'carrying out'. Thus स आज्ञां करोति does not mean 'he commands.' विज्ञप्तिः—a request. It has other senses as well but never means 'command.' इयम्—The previous reading अयम् is altogether

wrong. Vālmīki already knew that it was some lady that was weeping (vide l. 4 *supra*) and so he could not use अयम्. **अन्धकार-संरुद्धतया**—समृद्धतया is clearly out of question. The mistake may be thus accounted for : The Mahārāṣṭra people (I do not know about Madrāsī's) pronounce ऋ as रु. They pronounce कृपाas क्रुपा, and पितृणाम् as पित्रुणाम्. This is why in advertisement we see 'Amrutanjan' for अमृताञ्जन. Thus a दाक्षिणात्य (and perhaps some others as well, will read समृद्ध for both समृद्ध and संरुद्ध[1], and when the pronunciation is the same a scribe may easily write one word for another, by mistake.

Page 29. शब्दापयिष्ये—Second future (लृट्), first person. singular of √शब्दापय. The poet is really using this root under the influence of Prākṛta. Samskṛta does not possesss any such root. The origin of the root may be thus explained : We know that the Samskṛta word दुस्तर had its Prākṛta equivalent दुत्तर, which was later on thought to be derived from दुस्तर. Similarly शब्दायते[2] (*i. e.*, the √शब्दाय, a denominative from the noun शब्द, according to शब्द-वैर-कलहाभ्र-कण्व-मेघेभ्यः करणे पा० ३।१।१७) and शब्दयति-ते[3] (*i. e.*, the √शब्द् X had their Prākṛta equivalent सद्दावीअदि etc.,[4] which were in course of time thought to be

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[1] It should be noted here that दाक्षिणात्यs generally prcnounce anusvara as 'm'.

[2] For usages Cp. (1) शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः (मेघ० १।५६।१)
(2) शब्दायमानमव्यात्सीत् (भट्टि० ५।५२।३)
(3) अशब्दायन्त पश्यन्तः (भट्टि० १७।१६)

[3] Cp. (4) वितत-मृदु-कराग्रः शब्दयन्त्या वयोभिः (शिशु० ११।४७।३)

[4] (1) पद्मिनिका—...अय्यं आवन्तिअं सद्दावेहि। (स्वप्न-वासव-दत्तम्। अङ्क ५)
(2) एदे क्खु हत्थिणाउरगामिणो इसीओ **सद्दावीअन्ति**। (शाकु० ४।४-५)
(3) तदो म मेहप्पडिच्छन्दे पासादे **सद्दावेहि**। (शाकु० ६।२२ २३)
(4) सहसा **सद्दाविदस्स** वि जणस्स (मुद्रा० १।२१)
(5) सूत्रधारः—.........किं णेदं ? भोदु, कुडुंबिणीं **सद्दाविअ** परमत्थं जाणिस्सं। (मृच्छकटिक १।८-९)
(6) वासवदत्ता—...अदो एव्व साअरिआ त्ति **सद्दाईअदि**। (रत्नावली ४।१८-१९).
(7) राक्षसी—......अह कहिं क्खु गदे मे लुलिअ प्पिए हुवि अदि होदु। **शब्दावइश्शं** दाव। (वेणी-संहार ३।१-२)
(8) राक्षसः—......अले के मं **शद्दावेदि**।(वेणी० ३।२-३)
(9) **शद्दाअशि** कीश म (वेणी० ३।३).

equivalents for शब्दापयति. Thus sprang a new root which is neither sanctioned by grammer, nor found in use in old literature. पतञ्जलि while treating गति-बुद्धि-प्रत्यवसानार्थ-शब्दकर्माकर्मकाणामणि कर्ता स णौ (पा० १।४।५२) gives an example 'शब्दायते देवदत्तः—शब्दाययति देवदत्तेन'. कैयट here thinks that 'शब्दायते' simply means 'makes noise' and so it is an intransitive verb and hence he remarks,... ...शब्द-लक्षणस्यात्र कर्मणोऽन्तर्भावात् कर्मान्तरायोगाच्च अकर्मकत्वाद् अपि (यो जातः) कर्म-संज्ञा-प्रसङ्गः (तस्यापि अयं निषेधः)। (प्रदीप on महाभाष्य १।४।५२). Here he is clearly wrong as पतञ्जलि is discussing the शब्द-कर्मणाम् portion of the sūtra (and not अकर्मकाणाम्). His commentator नागेश (perhaps the last great versatile Samskṛta scholar), refutes him as 'ह्वेञ् स्पर्धायाम्, शब्दे च 'इत्यभियुक्तैः 'शब्द'-शब्देन 'ह्वेञ्'—धात्वर्थनिर्देशात् तदर्थक-'शब्द'-शब्दात् क्यङि ह्वयतेरिव अस्त्येव पुत्राऽऽदि-कर्मयोगः—इति 'शब्द-क्रियाणामिति चेद् ह्वयत्यादीनां प्रतिषेधः' इति भाष्य-सामञ्जस्ये (सति), अन्यादृश-शब्दायते-रकर्मकत्व-प्रयुक्त-प्राप्तेर्निषेधे मानाभावे चिन्त्योऽयं कैयटः. Thus पतञ्जलि and नागेश accept √शब्दाय in the sence of calling as well.

अवगुण्ठ (m.)—अवकुण्ठ is a scribal error. Cp. रजनी-तिमिरावगुण्ठिते पुर-मार्गे घन-शब्द-विक्लवाः (कुमार० ४।१३) and अवगुण्ठन-संवीता कुलजाऽभिसरेद् यदि (साहित्य० ३।७७). Not improbably this change of spelling might be due to the peculianty of pronounciation in some province. We further find मण्डप spelt as मण्टप. See our note on संरुद्ध (*p.* 28, *l.* 11 *supra*). Some people think that the mention of veiling reflects upon the social conditions of the age of poet, but to us it does not appear to be so. Surely in old days Indian ladies did not observe pardā like that of Mohammedans, but before elders and strangers they did observe moderate veiling. We find Śakuntalā having a veil before दुष्यन्त (शकुन्तला ५।१३). No doubt it was removed when occasion demanded as we see in the same play गौतमी removing शकुन्तला's veil so that the king may recognise her (V. 18-19). There was no such demand of occasion in this play. It also appears that ladies of royal families have been observing veil long before Mohammedans. Pāṇini's aphorism असूर्य-ललाटयोर्दृशितपोः (III. 2. 36) is exemplified in काशिका as असूर्यं-पश्या राज-दाराः. The commentator further explains the example as सूर्यं न पश्यन्तीति। गुप्ति-परं चैतत्। एवं नाम गुप्ता यदपरिहार्यदर्शनं सूर्यमपि न पश्यन्ति।

अत्याहितम्—Calamity, mis-hap, untoward action. It should not be taken as अव्यय. Amara Simha says.अत्याहितं महा-भीतिः कर्म जीवानपेक्षि च (नामलिङ्गा० ३।३।७७). The word is derived as अतीव आधीयते स्म मनसि, or as अतीव आधीयते (=तन्निवृत्यर्थं दीयते) मनः यस्मिन्. It is generally used in

(i) nominative and (ii) objective cases only. e.g.,

(i) (1) The present case.

(2) इरावती—**अत्याहितम्!** न खलु सावशेषो विषविकारो भवेत् (मालविका० ४।१५—१६)

(3) अनुसूया—आर्य, न खलु किमप्य**त्याहितम्**। (अभिज्ञानशा० १।२१—२२)

(4) वासन्ती—आर्ये किमत्याहितं सीता-देव्याः ?
(5) आत्रेयी—न केवलमत्याहितं सापवादमपि। } (उत्तर-राम० २।६—७, पृ० ५)

(ii) (6) राजा—...कच्चिदभिमन्युवधाऽऽमर्षितैः पाण्डु-पुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत्। (वेणीसं० २।२४—२५)

(7) अत्याहितं खल्वाचरितम्। (p. 71, l. 2 *infra*)

महाहितम्—This has been used in the sense of अत्याहितम् and on its analogy too, most probably. It may be very easily derived in another way as well (न हितम् अहितम्। महत् च तत् अहितम् च महाहितम्।). The sense is the same.

दिवसावसान-सवनाय—For the evening rites. Vide notes on सवन *p.* 24, *l.* 11, *supra*). The three सवनs have been desctibed or referred to in the old old literature of Brāhmaṇas and upaniṣads. Cp. गायत्री वै प्रातः-सवनं वहति. त्रिष्टुब्माध्यन्दिन सवनम् ,जगती तृतीय-सवनम् (शतपथ ब्रा० ४।२।२०). See also छान्दोग्योपनिषद् ३।११।१-३. **अभ्युपपत्तुम्**—To console. Amarasimha says : अभ्युपपत्तिरनुग्रहः (नाम-लिङ्गानु० ३।२।१६), and accordingly अभ्युपपत्तुम् is explained as अनुग्रहीतुम् and translated as 'to favour.' But really the sense is 'to console'. The word here occurs in Vālmīki's speech. It again appears in the speech of the same great sage in Act VI (......अहमपि राम-लक्ष्मणावभ्युपपत्स्ये।......*p.* 144, *l.* 13 *infra*). It is abundantly clear that on both the occasions the high spiritual figure is not thinking that he is favouring others. On the first occasion he is out to serve humanity at large. On the second occasion (Act VI) as well he is serving his own disciples—son-like dear Rāma and Lakṣmaṇa. Cp. also रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत्पुरः (कुमार० ४।१५). There as well 'to console' is the most suitable translation. Many a time it may be suitably translated as 'to help'.

Stanza 28. **धर्मेण**—This may be construed with both जित-संग्रामे and शासति. Rāma is righteous even in warfare, how would he not be the same in ordinary times. **जित-संग्रामे रामे**—Mark the syllabic repetition of 'रामे'. In rhetorics this is known as यमक. Vide साहित्यदर्पण १०।८.

Page. 30. तत एव पूर्ण-चन्द्रात् etc.—Sīta recognises that Ramā is nothing short of full moon, but what she means is that the full moon which is soothing and delighting to the whole world assumes the character of a cloud shedding lightning over her. **कामम्**—Surely, indeed. Cp. संरुद्धचेष्टस्य मृगेन्द्र कामं हास्यं वचस्तद् यदहं विवक्षुः (रघु० २।४३।१). **वर्णाऽऽश्रम-व्यवस्थाभूतेन**—See notes on वर्णाऽऽश्रम-धर्म-परिपालनम् (p. 17, l. 13 *supra*). Mark the great respect of the great sage for Rāma. He holds him as if the very incarnation of the law of castes and stages of life. Cp. वर्णाऽऽश्रमावेक्षण-जागरूक (रघु० १५।८५।२), the epithet given to Rāma by Kalidāsa. **तादृशानाम्**—ते इव दृश्यन्ते (=ज्ञायन्ते) इति तादृशाः. Or तान् इव यान् पश्यन्ति (=गृह्णन्ति) जनाः इति तादृशाः ; तेषाम् ; such like, of that sort, so renowned. **रघु-सगर-दिलीप-दशरथ॰**—The poet is not particular about the chronological order, which is सगर, दिलीप, रघु and दशरथ.

Page 31. किंकृतः—केन (हेतुना) कृतः(=आपादितः). A reads किंकृते. The present correction was first suggested in B. कृते has been used in Samāsa by eminent authors like भर्तृहरि. Cp. अस्मत्कृते च परितुष्यति काचिदन्या (भर्तृ०, नीति० २). Still we have retained the suggested improvement as the author is fond of किं-कृतः (cp. किं कृतोऽयं वत्सस्य भूमि-निरूपणायामादरः (p. 47, l. 11 *infra*), and किं-कृतोऽयम॰ स्मन्देवषणे प्रयासः (p. 94, l. 18 *infra*). **अवतारः**—Descent ; descending ; coming down. It is thus an abstract noun here. Strictly speaking it must have been अवतरः. We get अवतार according to अवे तृस्त्रोर्घञ् (पा० ३।३।१२०). This we can have in the sense of 'the means of descending' and 'the place of descending'. In other senses (as an abstract noun), we must have अवतर, according to ऋदोरप् (पा० ३।३।५७). Eminent poets like Kālidāsa and Bhavabhūti have used this word wrong and so the later lexicographers have included this word into their works. Cp. (श्रेष्ठेऽप्यग्रो) ऽवतारस्तु तीर्थेऽवतरणेऽपि च (त्रिकाण्डशेष ३।३।३२८) and अवतारोऽवतरणे पुष्करिण्यादि-तीर्थयोः (मेदिनी). But the great scholar Vāmana did not excuse them. Cp. his sūtra, अवतरापचाय-शब्दयोर्दीर्घ-व्यत्यासो बालानाम् (काव्यालंकार० ५।२।४०). **योग-चक्षुषा**—A yogin, when in meditation (समाधि), can know concealed facts. This power is योग-चक्षुष्. According to Rāmāyaṇa Vālmīki had come to know of Sītā's banishment before she had reached Vālmīki's hermitage. Cp. आयान्ती चासि विज्ञाता मया धर्म-समाधिना। (वाल्मी० रा० । काण्ड ७। सर्ग ४९). In Raghuvamśa as well Vālmiki inquired nothing of Sītā. He himself came to know every thing. He says : जाने विसृष्टां प्रणिधानतस्त्वां मिथ्यापवाद-क्षुभितेन भर्त्रा ।(रघु० १४।७२).

Stanza 29. चिरंतनसखः—A. B. C. read ०सखा. This is obviously wrong. According to राजाहः-सखिभ्यष्टच् (पाणिनीय ५।४।९१) 'सखि' at the end of a तत्पुरुष-compound becomes 'सख'. Diṅnāga could never have committed such a horrible mistake, as both his favourite predecessors Kālidāsa and Bhavabhūti have used सखि at the end of तत्पुरुषs, a hundred times each perhaps. Cp. आपृच्छस्व प्रियसखममुम् (मेघ० १।१२।१); वधू-सखः and कान्ता-सखः (उत्तर-३।१८।४ and ३।२१।२). Certain people are very anxious to support all such things, which have been thrust upon old authors but really in most cases are merely scribe's error or attempts to correct the text by imperfect scholars. Pt. Nṛsimha Deva has even defended the mistakes in chāyā, a thing written presumably after 1920. Such people might say that चिरंतन-सखा may be defended according the theory that the compound-endings may be ignored sometimes (समासान्तानामनित्यत्वात्). To them we shall humbly say that all such defences are to be used for established usages, and surely this case is not a bit of that species. Not to speak of Diṅnāga (if we suppose that it is Diṅnāga who wrote ०सखा here, which I think is cent per cent wrong), even Kālidāsa and Bhavābhūti, who have been considered as incarnations of Sarasvatī and Vālmīki have not been spared for their mistakes. If we take to this path, then every word of any language under the sun can be supported according to उणादि-rules or at least according to the general amnesty पृषोदरादीनि यथोपदिष्टम्. Cp. the popular Hindi saying of grammarians: उणादि का प्रत्यय जोड़ा, डियाँ, डलक, डोलाना, मा-धातु से सिद्ध हो गया मियाँ मलक मौलाना. Before defending any out-of-the way usage we are to first make sure that it is an established usage, accepted by continuous long generations of standard authors. If not so, it is to be criticised and rejected without fail. For the idea of the first verse Cp., दाण्डायनः—चिर-तन-प्रिय-सुहृदं भगवन्तं प्राचेतसं द्रष्टुम् (तत्रभवान् जनक आगतः). (उत्तर० ४।१—२; पृ० १०२, प० ८). And for the idea in the second line cp.

राज्ञो दशरथस्यैव पितुर्मे मुनि-पुंगवः।
सखा परमको विप्रो वाल्मीकिः सु-महा-यशाः॥ (वाल्मी०, काण्ड ६, सर्ग ४७)

and, 'तवोरुकीर्तिः श्वशुरः सखा मे' (रघु० १४।५४). नान्यस्तवाय० etc.—Cp. तन्मा व्यथिष्ठा विषयान्तरस्थं प्राप्तासि वैदेहि पितुर्निकेतम्। (रघुवंश१४,७२).

Page 32. **वीर-प्रसवा भव**—We find a similar thing in रघुवंश. Cp. तस्यै मुनिर्दोहद-लिङ्ग-दर्शी दाश्वान् सुपुत्राऽऽशिषमित्युवाच (रघु० १४।७१). For

क्षत्रिय-ladies this was the best benediction, 'May you beget a hero.' In उत्तररामचरित Vasiṣṭha sends the same benediction (*viz*., केवलं वीर-प्रसवा भूयाः । उत्तर० १।१६—१०; पृ० १२, प० १) as a message for Sītā. This was a benediction that was most greedily coveted by क्षत्रिय-ladies. Cp. अपीप्सितं क्षत्र-कुलाङ्गनानां न वीर-सू-शब्दमकामयेताम् (रघु० १४।४). सोत्थिणा (Pkt.)—The chāyā सुखेन is evidently incorrect. The other chāyā स्वस्तिना is exactly what Diṅnāga himself would have written, unless the text यदि स्वस्तिना गर्भमपि निर्वर्तयेत् p. 122, l. 7 *infra*, is corrupt, but in the Saṃskṛta rendering of Prākṛta we are to give correct saṃskṛta and not what the poet would have mistakenly written. सुट्ठु-उच्छाए (Pkt.)—उच्छाए is not clear. The chāyā ग्रथितया is altogether arbitrary. The Prākṛta for ग्रथिता would have been गढा. (Cp. p. 60, l. 1. *infra*).

कुन्द-मालयोपहारं करोमि—The sentence is important. The observance of this sacred vow of Sītā later on plays very important part in making Rāma feel sure that Sītā was alive. See notes on कुन्दमाला (p. 1, l. 1 *supra*). The word कुन्द is derived as कुं भूमिं दायति (purifies), द्यति (cuts) वा; or कुणति (makes noise) इति. The word is neuter only when it means flower, otherwise it is masculine. माध्य is another word for कुन्द. (Cp. माध्यं कुन्दम् । नामलिं० २।४।७३). The work "Indian Medicinal plants" Part II gives its botanical name as 'Jasaminum Pubescens' and further describes it as: "Dried leaves soaked in water and made into a poultice used in indolent ulcers to generate a healthy action. Root said to be an efficient antidote in snake-bite." (Vide P. 762, No. 733). The flower is white and very delicate. It is very favourite with poets. Kālidāsa in विक्रमोर्वशीय when describing vernal breeze says : निषिञ्चन्माधवीमेतां लतां कौन्दीं च नर्तयन् (२।४।१). Its whiteness has often been made use of in similes; e.g.,

(1) तुषार-कुन्देन्दु-निभैश्च हारैः (ऋतुसं० ४।२।२). Garlands as white as Kunda flowers.

(2) द्योतितान्तः-सभैः कुन्द-कुड्मलाग्र-दतः स्मितैः (शिशुपालवध २।७।१). The teeth of कृष्ण bore resemblance with the foreparts of Kunda-buds.

(3) कुन्दावदाताः कल-हंस-मालाः (भट्टि० २।१८।३). Rāma when going with विश्वामित्र saw lines of swans as white as Kunda-flowers.

(4) कुन्दाक्षेपानुग-मधुकर-श्री-मुषामात्म-बिम्बम् (मेघ० ११५०). Here the white portion of the eyes (of Daśapura ladies) has been compared with Kunda-flower.

(5) The Kunda-flower is not merely a standard of comparison (उपमान). It has been used as the subject of comparison (उपमेय)

as well. Cp. कुन्दैः स-विभ्रम-वधू-हसितावदातैः (ऋतुसं० ६।२३।१). Gardens are grand with kunda-flowers which are as dignified as the laughter of sportful ladies.

Kālidāsa describes the Kunda-flower hanging loose in the morning. Cp. प्रातः-कुन्द-प्रसव-शिथिलं जीवितं धारयेथाः (मेघ० २।४३।४).

A black bee (भ्रमर) cannot enjoy a Kunda beset with dew in the morning. Cp. भ्रमर इव विभाते कुन्दमन्तस्तुषारम् (शकु० ५।१९।३). The Kunda flower is supposed to be abundant in the cold season[1] as the other synonym माघ्य (= माघे भवम्, one available in माघ) shows. Hence in a spurions stanza in मेघ-दूत, we find: 'हस्ते लीला-कमलमलके बाल-कुन्दानुविद्धम्' (मेघ० २।२।१). In the city of अलका, the young ladies always interweave their hair with newly appeared kunda flowers, (that are easily available in हेमन्त only in the world). But we find that poets describe the kunda flower more in spring season than in हेमन्त. Cp.

कुन्दैः स-विभ्रम-वधू-हसितावदातैरुद्द्योतितान्युपवनानि मनोहराणि ।
चित्तं मुनेरपि हरन्ति निवृत्त-रागं प्रागेव राग-मलिनानि मनांसि यूनाम् ॥ (ऋतु० ६।२३)

Here great importance has been attached to Kunda in the spring. शास्त्री वेङ्कटाचार्य उपाध्याय, in his Samskṛta commentary on the above śloka remarks: कुन्दानां माघ्यत्वात् चिन्त्यमेतम्. (Vide Kale's edition p. 66). But he is altogether wrong. Kunda is sparse in spring, but is not unavailable at that time. Cp. Kālidāsa in मालविकाग्निमित्र: 'माधव-परिणत-पत्रा कतिपय-कुसुमेव कुन्द-लता' (३।८।३,४). Here we see that its leaves are also ripened in spring. ऋतु-संहार contains two other spurious ślokas in the description of spring. The poet (or poets) composing these is (or are) surely some talented figure. There we find: स्मित-दशन-मयूखान् कुन्द-पुष्प-प्रभाभिः (प्रक्षिप्त-श्लो० ८।२). The spring mocks the bright smiling teeth of the ladies with graceful Kunda flowers. Next we see: 'कुन्दाऽऽपीड-विशुद्ध-दन्त-निकरः प्रोत्फुल्ल-पद्माऽऽननः ।' (प्रक्षिप्त श्लो० १३।२). The vernal season has the Kunda garlands as his bright rows of teeth. Thus the Kunda flowers are clearly available in spring. In this play Sītā offers a Kunda-garland to Gaṅgā in summers (p. 60, l. 2 *infra*). We shall just show them in other seasons as well.

One very important question not tackled by any scholar as yet is: 'Why did Sītā attach so much importance to this flower and how would she be able to observe her sacred vow

[1] Strictly speaking हेमन्त ऋतु i.e., मार्गशीर्ष and पौष months.

in all the seasons, when the Kunda is available in some particular period only. On this point, the भाव-प्रकाश-निघण्टु comes to our help. There we find,

कुन्दं तु कथितं माध्यं **सदा-पुष्पं** च तत्स्मृतम् ।
कुन्दं शीतं लघु श्लेष्म-शिरो-रुग्विष-पित्त-हृत्॥ ५३ (p. 92)

Now this सदा-पुष्प synonym of कुन्द shows that it should be available throughout the year, more or less and at least in some parts of India. I think the flower has been selected for the offer-garland as it is available throughout the year. Another frail reason may also be forwarded: Sītā liked Kunda flowers as Kunda is a name of Viṣṇu as well. We may add in the same strain: सीता is लक्ष्मी (wealth), and Kunda is also one of nine निधिs (treasures),[1] and for this reason as well Sītā liked कुन्द. The drama here describes the popular practice called मनौती. (For instance: O Lord Hanumān, if such and such my desire is realised through your favour, I shall serve you this way......&c.).

Page 33. **दुःख-संचारः**—दुःखेन संचारः यस्मिन्.

Stanza 30. **कुश-कण्टके**—Cp. अग्रतस्ते गमिष्यामि मृद्नन्ती कुश-कण्टकान् (वाल्मी० रामायण, काण्ड २). **अग्रतः**—The word has been misunderstood so far. For correct interpretation, see Samskṛta commentary. अग्रौ इति or अग्रात् इति अग्रतः=अग्र+तस् (तसि).[2] This तसि is called सार्वविभक्तिक, *i.e.*, it serves the purpose of all the case endings. If the word be taken as accusative in sense, अग्रतः (=अग्रौ) becomes an adjective to पादौ. But if it be taken as ablative in sense (*i.e.*, =अग्रात्), it means अग्र-भागं प्रयुज्य. Cp. ल्यब्लोपे कर्मण्यधिकरणे च (वा० २।३।२८) and the example प्रासादात् (=प्रासादम् आरुह्य) प्रेक्षते.

नमस्व—√नम् I., to salute is mostly used as परस्मैपद, but rarely as आत्मनेपद as well. Students should not imitate this आत्मनेपद. **स्थाणुः**—It means Śiva as well. Cp. p. 165, l. 11 *infra*. **कमलाऽऽकरे**—In the pond full of lotuses. Lotuses are the beauty of a sheet of water. Cp.

न तज्जलं यन्न सुचारु-पङ्कजं न पङ्कजं तद् यदलीन-षट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं न गुञ्जितं तन्न जहार यन्मनः ॥ (भट्टि० २।१९)

निर्वर्त्यताम्—Passive, Imperative, third person, singular of निर्+

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[1] The nine निधिs (treasures) of कुबेर are :

१ २ ३ ४ ५ ६ ७ ८ ९
पद्मोऽस्त्रियां महापद्मः शङ्खो मकर-कच्छपौ । मुकुन्द-कुन्द-नीलाश्च खर्वश्च निधयो नव (शब्दा०)

[2] Cp. आद्यादिभ्यः उपसंख्यानम् (वा० ५।४।४४)

caus. of √वृत् ('to be,' I. A). निर् √वृत् means 'to perform' 'to do.' Cp. विवाह-दीक्षां निरवर्तयद् गुरुः (रघु० ३। ३३। २).

Page 34. *Stanza 31.* **पुंसवनादयः**—पुमान् सूयते अनेन इति पुंसवनम् [पुम्स्+√सू IV. A., to produce, to bring forth+अन (=ल्युट्)], तद् आदि यासां ताः पुंसवनादयः (क्रियाः). This पुंसवन-संस्कार (one of the sixteen संस्कारs) is done in the second or the third month after conception. Cp. 'पुरा स्पन्दत इति मासे द्वितीये तृतीये वा' (पारस्कर० १।१४।२). **पच्यन्ते**—√पच् I. U., to cook, to digest. It also means, 'to be ripened' 'to develop,' 'to bear fruit'. Cp. सद्य एव सुकृतां हि **पच्यते** कल्प-वृक्ष-फल-धर्मि काङ्क्षितम् । (रघु० ११।५०). Also cp. दुखाग्निर्मनसि पुनर्विपच्यमानः (उत्तर० ११३०।३). For the idea of the śloka, cp.

तपस्वि-संसर्ग-विनीत-सत्त्वे तपो-वने वीत-भया वसास्मिन् ।
इतो भविष्यत्यनघ-प्रसूतेरपत्य-संस्कार-मयो विधिस्ते ॥ (रघु० १४। ७५)

And, यथा वसिष्ठाङ्गिरसावृषिः प्राचेतसस्तथा ।
जनकानां रघूणां च वंशयोरुभयोर्गुरुः ॥ (उत्तर० ७।१४)

Stanza 32. **निर्दिश्य** (stage direction)—See foot note 1, for the previous position of the stage direction. It was ill situated before stanza 31. Its right place is before पश्य and एताः as we have put it.

ACT II

Page 35. This act describes a period ten years later than the first act. Kuśa and Lava have been born and bred up.[1] In the begining two hermit ladies appear. Their conversation supplies, the chief events of the intervening period, thus linking this act with the previons one. This linking portion is called **प्रवेशक**. For definition etc., see Appendix of Dramaturgical Terms. **हला**—This is a vocative particle used in dramas to address female friends. It should be here remembered that the subsequent acts are not separated by any great interval of time from this act. **दिष्ट्या वर्धसे**—See notes on दिष्ट्या (p. 12, l. 11 *supra*). दिष्ट्या with some formation of √वृध् generally (not always)[2]

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[1] Cp. साम्प्रतं पुनर्जातौ दारकौ संवर्धितौ च (p. 40, l. 2-4), साम्प्रतं पुनः काल-वशेन परिणतौ परित्यक्त-बालभावावबालौ संवृत्तौ (p. 45. l. 4) and किं बहुना गणितेन सर्वथाऽद्य दशमः संवत्सरो देव्याः सीतायाः स्व-हस्तेन परिप्रेषितायाः (p. 122, l. 2).

[2] Cp. लक्ष्मणः—जयत्वार्यः । दिष्ट्या वर्धतां राघव-कुलम् । (p. 14, l. 3 *infra*). also cp. लक्ष्मणः—(पादयोर्निपत्य) आर्य आर्य दिष्ट्या वर्धामहे । (उत्तर० ७।३-४; पृ० ६६, म०८).

means 'congratulations to.' प्रियं मे—A good news to me. प्रिय means 'a pleasing news' Cp.

यस्मिन् दश सहस्राणि पुत्रे जाते गवां ददौ ।
ब्राह्मणेभ्यः प्रियाऽऽख्येभ्यः सोऽयमुञ्छेन जीवति ॥ (महाभाष्य on १।४।३).

प्रथमा (l. 9)—Most probably 'वेदवति—प्रियं मे ! किं णामहेआ (l. 7)' contained सहि and the name of this प्रथमा, but these two words are lost through scribal omission. That the poet himself did not supply it does not seem much likely. It should not be argued that had not the poet himself omitted the thing, we would have found the name instead of प्रथमा before speeches from line 9 of this page up till the first line of page 38, as a careful study of different editions of मालविकाग्निमित्र shows that probably sometimes certain manuscripts continued this प्रथमा द्वितीया &c uptill the end of such discourses. For example, pages 4—6 of the above-quoted work, Nirṇaya-Sāgara edition (6th), 1924, should be compared with Kale's edition. In this work as well the mistake यज्ञवेदिः for यज्ञवती (p. 70, l. 13 *infra*) in the previous three editions and Yajnavedi in all subsequent speeches in the translations, should in no case be attributed to Diṅnāga. All these are the errors of scribes and editors. In the beginning of the fourth act as well two friends—Vedavatī and Yajnavatī talk together. But this प्रथमा cannot be identified with Yajnavatī, who knows very little about Kuśa and Lava. Cp. किं जानीतः etc. (p. 72, l. 10 *infra*). इदानीम् (l. 9)—This does not fit here at all. We require here तदानीम् (then, on that occasion). A name is not given after ten years. It is given on the 11th or 101 day from birth or in the beginning of the second year (as seen in different Gṛhya sūtras and in practice), and was given such. Cp. VI. 18 *infra*.

Page 36. *Stanza 1.* The frolicsome Kuśa and Lava are a joy for the hermits. This is the only Prākṛta śloka in this play. धावंति, प्रतिमल्लम्, हरंति, प्रिय-दर्शनम् and युगलम्—The keynote of the change of number in all the words is the last of these *viz.*, युगलम्. the word is neuter and should be used in singular when used to mean one pair. Cp. कुमार-युगलम् (p. 130, l. 13 *infra*) and, स्नु-युगलम् (p, 165, l. 8 *infra*) etc. The prose order of the stanza according to B is : यथा प्रियदर्शनौ युगलौ हरिणकैः (सह) धावतः, तपस्विनी-हृदयं च हरतः, तथा किशोर-सिंहानां प्रतिमल्लौ (प्रतिभातः). The same according to C is : हरिणकैः (सह) धावन्तः, किशोर-सिंहानां प्रतिमल्लाः यथा (=इव) । तथा च युगलौ प्रियदर्शनौ तपस्विनीहृदयं हरतः. Kuśa and Lava

are thought to be running with deer like cubs of lions. But it should be borne in mind that the beasts of prey generally do not give chase to deer. They rather lie lurking for the deer and suddenly pounce upon them. So the comparison loses force. Next the lion-cubs have definite inimical designs for deer, which Kuśa and Lava do not possess in the least. If they at all run with the deer it is perfectly in a sportive mood. Hence to us the comparison does not seem at all befitting. Our prose order is: किशोर-सिंहानां प्रतिमल्लं प्रियदर्शनं युगलं हरिणकाभ्यां यथा (=तुल्यम्; इव) धावति। तथा च तपस्विनी-हृदयं हरति. 'हरिणक' should have been in the nominative and not in the instrumental. Cp. आसीदियं दशरथस्य गृहे यथा श्रीः (उत्तर० ४।६।१). We do not know if Prākṛta has any peculiarity about the usage of यथा.

अङ्काद् अङ्कम्—The previous reading अङ्काद अङ्काद् is utterly wrong. Cp. आसाद्य मामधन्यं दुःखाद् दुःखं गता सीता (p. 63, l. 12 *infra*).

Page 37. अहं......अरण्णोरण्णं (Pkt)—The text seems corrupt here. Nothing could be made out of इहवहंति and आओ. शोक (chāya) for सोवो is also merely conjectural. If शोकः was really desired by the poet, सोवो is a corruption for सोओ. It is also just possible that some words of the text are missing. Perhaps here is some reference to past days when Sītā had recently arrived in Vālmīki's hermitage and Vedavatī was living there, and when both made fast friends. Vedavatī must have left the hermitage soon, before Kuśa and Lava were born and has again come to āśrama after this long time (about 10 years). संभरणिअम् (Pkt. p. 37, l. 3)—The word is not clear. The chāyā suggested is संभरणीयम्. नैमिष—The following few quotations will furnish all details about the word :—

"नैमिषम्—name of a sacred forest celebrated as the residence of certain sages to whom सौति related the महाभारत......The name is thus derived : 'यतस्तु निमिषेणेदं निहतं दानवं बलं। अरण्येऽस्मिंस्तत स्तेनं नैमिषारण्यसंज्ञितम्॥" (*Apte's Dictionary*).

"नैमिषारण्य...... Nimsar, at a short distance from the Nimsar station of the O. & R. Ry.,[1] and 20 miles from Sitapur and 45 miles to the north west of Lucknow. It was the abode of 60,000 ऋषिs. Many of the पुराणs were written perhaps at this place. It is situated on the left bank of Gomati (Rāmāyaṇa, Uttarkānda, ch. 91). In the Naimisha forest there was a town called नागपुर on

[1] Now called E. I. Ry.

the bank of the Gomatī." (*Geographical Dictionary of Ancient and Mediaeval India by Nundo Lal Dey, M. A., B. L.*)

"Nimsar or *Naimisaranya* (United Provinces) – On the banks of the Gumti in the Sitapur District is situated on the Balamau Sītāpur Branch of the East Indian Railway. It is an important place of Hindu pilgrimage, being one of the fifty-one *pithasthanas* and was the abode of the ancient Aryan Rishis who wrote Puranas here. In addition to the monthly Amawas Mela, a big Mela is held at this place on every *Somawati Amawas i. e.,* when the new moon falls on a Monday. There are two Dharamshalas at Nimsar." (*East Indian Railway Time Table, From Oct. 1934, p. 234*).

The नैमिषारण्य is described at more than one occasions in the महाभारत and in many पुराणs. शङ्ख-स्मृति says : यद् ददाति गयास्थश्च प्रभासे पुष्करे तथा। प्रयागे नैमिषारण्ये सर्वमानन्त्यमश्नुते ॥. See also notes on नूनमेष लक्ष्मण-सहायो etc., (p. 49, l. 4, *infra*). The word has a cerebral sibilant (ष्), and not a palatal one (श्). We have seen it spelt thus in the works referred to above, in रघुवंश (19, 1), in मल्लिनाथ's संजीविनी on रघुवंश and in various dictionaries. In this play it is spelt with palatal श्. This spelling is unknown. The word should be spelt with cerebral ष् according to the above derivation as well. But there is still another derivation : भ्रमता धर्म-चक्रस्य यत्र नेमिरशीर्यत।। कर्मणा तेन विख्यातं नैमिषं मुनि-पूजितम् ॥ (ब्रह्माण्डपुराण, प्रक्रिया पा० २।८), नेमिस्तु धर्म-चक्रस्य शीर्णा यत्राभवत् पुरा। तदेतन्नैमिषारण्यं सर्व-तीर्थ-निषेवितम् ॥ (पद्मपुराण, सृ० ख० ११।८). Also cp. कूर्मपुराण उत्त० ४२, ७-९. Some scribe seems to have known this derivation and seems to have corrected the spelling of the word in the light of this derivation. But it should be noted that in the above derivations as well, the word is spelt with cerebral ष्, and evidently the author supplying the derivation means that the palatal श् of the root शॄ is changed by वर्ण-व्यत्यय into a cerebral ष् and thus recognises the cerebral sibilant as the correct spelling. It should also be borne in mind that spelling is the more important thing. The word (inseparable as it is from its spelling) exists previously and scholars attempt at its derivations later on. **निमन्त्रितः**—Has been invited ; has been requested. **सान्तवासिनीकः**—In Rāmāyaṇa when Vālmīki has taken Sītā under his protection and is taking her to his hermitage, he says : 'आश्रमस्याविदूरे मे तापस्यस्तपसि स्थिताः। तास्त्वां वत्से यथावत्स्वं पालयिष्यन्ति नित्यशः ॥'. This suggests that the

hermitages of lady-hermits were generally at a small distance from those of male-hermits. In this light the chāyā should be amended as: सान्तर-वासिनीकः. अन्तर-वासिनीभिः सह इति सान्तर-वासिनीकः (बहुव्रीहिः). सह+अन्तर०. This chāyā is more faithful to the Prākṛta as well. The word means 'together with lady-hermits residing close by.' संपातः—See Notes on the word (p. 21, l. 9 *supra*). It is used here in the sense of coming (*lit.*, a move out, a march).

Page 38. साल—The *sala* tree has a dense shade. Bhavabhūti also makes Rāma, Kuśa, Lava and Candraketu sit under the shade of the tree when it is very hot. See Act VI. 22—23. दिङ्नाग further mentions this tree as a standard of comparison of tallness. Cp. साल-तरु (p. 112, l. 4 *infra*). **अतिवाहयामि**—I shall pass (time). Cp. कालमतिवाहयितुम् (p. 40, l. 6. *infra*) and रात्रिंदिवमतिवाहयामि (p. 74, l. 19, *infra*). Cp. as well Kālidāsa : आत्म-लक्षण-निवेदितानृतूनत्यवाहयदनङ्गवाहितः । (रघु० १९।४७). Thus the translation 'shall I take you to her' is utterly wrong. **पुरुष-हृदयानाम्**—The reading ०हृदयाणाम् (A. B. C.) needs no words to reject it. The intervening द् (between ऋ and न्) comes in the way of cerebralisation. Cp. अट्-कुप्वाङ्-नुम्-व्यवायेऽपि (पा० ८।४।२). **स्तम्भ-प्रोत्खितव्य-स्नेहानां** etc.—It seems that our author had personally seen some pillar inscriptions. **दम्पतीनाम्**—दम्पति is analysed as जाया च पतिः च. It has three forms जाया-पती, जम्पती and दम्पती (dual forms). **उमा-महेश्वरौ**—The word उमा is derived variously: ओः (=महेशस्य), मा (=लक्ष्मीः); or, उं (= शिवम्), माति (=पतित्वेन मन्यते) इति. But Kālidāsa says : उ मेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम (कुमार० १।२६). We find similar derivation in शिव and वामन पुराणs. महान् च असौ ईश्वरः महेश्वरः, शिवः. The love of this pair is well-known. Kālidāsa says that Pārvatī and Śiva are mutually united as inseparably as the speech with the meaning. Cp. वागर्थाविव संपृक्तौ वागर्थ-प्रतिपत्तये । जगतः पितरौ वन्दे पार्वती-परमेश्वरौ ॥ (रघु० १।१). **सीता-रामौ**—The love of this pair is also equally proverbial. In उत्तररामं०, Rāma says with reference to Sītā : सौहृदादपृथगाश्रयामिमाम् (१।४५।२). In that very play, Sītā on another occasion remarks with regard to Rāma: हा देव, एष मया विना, अहमप्येतेन विना—इति स्वप्नेऽपि केन संभावितमासीत् । (३।२२—२३, पृ० ७९, प० १०).

Page 39. **एवं पुराऽऽर्यपुत्रेण** etc.—Two words गाधावर्गं (l. 1) and अदरीदसग्गुत्ति (l. 3) have robbed the sentence of all its lucidity. If the poet desired here श्रुत (l. 2), he most probably wrote सुद (l. 1)

and not सुअ. The words पुरा and साम्प्रतम् suggest a contrast. The sense most befitting the context appears : Previously my lord had brought to destruction in a moment (Rāvaṇa), as soon as he heard the great noise of infamy ; and now my banishment for no reason, to such a great distance ! This has made a lady like myself very sorrowful. कोकिल-कल-प्रलापः—आलापः instead of प्रलापः (as suggested in B) is no doubt a better expression. Cp. रति-दूति-पदेषु कोकिलां मधुराऽऽलाप-निसर्ग-पण्डिताम् (कुमार० ४।१६।३,४) and मलय-पवन-विद्धः कोकिलाऽऽलाप-रम्यः। (ऋतु० प्रक्षिप्त १४, १). But we have not incorporated the suggested change, as a change in chāyā means a change in Prākṛta, which we do not find in B. And moreover we are not to make changes for the sake of improvement. They are to be had recourse to when it appears that the poet himself wrote such. प्राणान् परित्यजामीति etc.—Suicide is held as a great sin in the Vedas. See Yajurveda 40, 3. In उत्तरराम० also Janaka condemns it. See IV. 3—4. In this play the idea of suicide dimly strike Sītā twice, but disappears the same moment. Cp. किं नु खलु युक्तं ममाऽऽर्य-पुत्र-परित्यक्त-मात्मानं परित्यक्तुम् (p. 15, l. 6 *supra*) and एतदेव मरण-व्यवसायस्य प्रतिबन्धो etc., (p. 40, l. 8, *infra*). In उत्तररामचरित we twice find her greater inclination for death. Cp. सीता—(रुदती कृताञ्जलिः) नयतु मामात्मनोऽङ्गेषु विलयमम्बा (७।७-८, पृ० १६६, प० ६) and सीता—नयतु मामात्मनोऽङ्गेषु विलयमम्बा। न शक्ताऽस्मीदृशं जीव-लोक-परिवर्तमनुभवितुम्। (७।१५—१६; पृ० १७२, प० १०). भमिअ (Pkt., l. 13), भ्रूत्वा (Skt., l. 14)—All the previous editions add a query mark after भ्रूत्वा. But we do not find any ground for doubting this chāyā. Cp. गदुअ (Pkt.), गत्वा (Skt.; p. 40, l. 14, 15; and p. 66, l. 9, 10), कदुअ (Pkt.), कृत्वा (Skt., p. 94, l. 10, 11).

Page 40. लज्जैव मामधिकतरं बाधते—Cp. संभावितस्य चाकीर्तिर्मरणा-दतिरिच्यते. Also cp. परित्याग-लज्जा-शल्यम् (उत्तर० ३।४५—४६; पृ० ६५, प० ३), and लज्जया स्वच्छन्दमाक्रन्दितुमपि न शक्यते (उत्तर० ४।३—४; पृ० १०४, प० ३). दारकौ—The word दार is used in Samskṛta in the sense of 'a wife' and not in the sense of 'a child.' Cp. मुनिदारकेभ्यः (p. 28, l. 2 *supra*) etc. Also cp. दारान्तरा० (p. 16, l. 3 *supra*) etc. अतिवाहयितुम् —to pass (not 'to waste'). See note on अतिवाहयामि (p. 38, l. 2. *supra*). For a different shade of meaning see अतिवाहयति (p. 146, l. 10 *infra*). ०व्यवसाय—determination, resolution; or attempt. तपोधनानाम्—तपः एव धनं येषां ते तपोधनाः, तेषाम्. Those who consider penance as their wealth. अतिथि-जन-समुचितः समुदाचारश्च—Mark the

idiomatic use of the word समुचित (and also of other equivalents युक्त, सदृश etc). The समुदाचार (some usual civilities) is to be observed by अतिथि-जन (guests). Cp. क्षत्रियाणां समुचित एष रावणस्योपरि रोष: (p. 43, l, 10 *infra*). For समुदाचार cp. आचारेण (p. 110, l. 7 *infra*). **निदाघ०**—नितरां दह्यते अनेन (or अत्र) इति; summers; the months ज्येष्ठ and आषाढ. **हृदयमाक्षिपन्ती**—Shaking (i.e., tormenting) the heart. Cp. शोकाऽऽवेग-समाक्षिप्त-हृदय: (p. 50, l. 6 *infra*) and ललित-मधुरास्ते ते भावा: क्षिपन्ति च धीरताम् (मालती० १।१७।४). आ √क्षिप् also *means* to attract. Cp. सोप्यपूर्वारण्यदर्शनाक्षिप्तहृदय: (उत्तर० ४,२८—२६ ; पृ० १२४, प० १४).

Page 41. **दीन०**—Afflicted, melancholy **स्वागतं प्रिय-सख्या:**—शोभनम् आगतम् स्वागतम् (प्रादि-कर्म-धारय०). This word governs dative as well as genitive. Cp. राजा—स्वागतं भवद्भ्याम् (मालविका० १।१२—१३), (नेपथ्ये) स्वागत तपो-धनाया: (उत्तर० २, पृ० ४७; प० ३) and सौधातकि:—स्वागत मनेक-प्रकाराणाम्......तपोधनानाम् (छाया। उत्तरराम० ४.१-२; पृ० १००, प० १). **वेणीन्**—The chaste ladies in separation did not comb their hair. Cp. the स्मृतिs :

'आर्ताऽऽर्ते मुदिते हृष्टा प्रोषिते मलिना कृशा ! मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पति-व्रता ॥'
'क्रीडां शरीर-सस्कारं समाजोत्सव-दर्शनम्। हास्य पर-गृहे यानं त्यजेत् प्रोषित-भर्तृका ॥'
'न प्रोषिते तु संस्कुर्यान्न च वेणीं प्रमोचयेत्।' (हारीत)

Also cp. here the यक्ष's words : आद्ये बद्धा etc. (मेघ० २।३२). **वराकी**—Poor creature ; another synonym is तपस्विनी. Cp. p. 51, l. 6 and p. 128, l. 10 *infra*.

Page 42. **निरनुक्रोशस्य**—Cp. notes on the word (p. 15, l. 8 *supra*). It appears that whenever Sītā had any occasion to refer to Rāma, she now-and-then used this word. (Cp. p. 127, l. 11—p. 128, l. 2 *infra*). Thus other residents of the hermitage also picked up this significant word of reference. But surely Sītā attached to it quite a different significance than other people. See notes on the word occurring on p. 15, l. 8 *supra* and p. 62, l. 2, *infra*. Probably others used the word in the sense of 'ruthless', 'merciless,' as Vedavatī is doing here. **परिहीयसे**—√हा III. P., 'to leave', 'to abandon.' परि √हा (or simply √हा) impersonal passive (कर्म-कर्तृ) (as it is here) *means* 'to be deficient in', 'to decrease', 'to be inferior to.' Cp. हीयते हि मतिस्तात हीनैः सह समागमात् (हितोपदेश प्रस्तावना ४२), न परिहीयते शच्या ओजस्वितया (विक्रमो० ३।१२—१३), न खल्वस्याः प्रतिच्छन्दात् परिहीयते मधुरता (मालवि० २।१—२). Note the use of ablative in these. Poet further uses परिहीयसे (p. 108, l. 9 and p. 119, l. 16 *infra*). **येन**—It means येन हेतुना, यस्माद् हेतोः, since, as. It is not used with reference to Rāma. It should

not be translated as 'by whom.' वर्णीं परिमार्जयति—This stage direction before एवं लोको भणादि is misplaced. It is evidently in the right place as put by us. The order, 'सत्यं परित्यक्ता'—एवम (=इति) लोको भणादि' is simply wonderful.

Page 43. परएरश्रं (Pkt., l. 1)—We previously had the form परकेरश्र (p. 42, l. 19 *supra*). Further we get परकेरएण (p. 90, l. 15, *infra*). In मालविकाग्निमित्र as well we get विदूषकः—परकेरश्रं ति करिश्र (मालवि० २।१०-११). कथं तस्य हृदयं etc. (l. 2)—Cp. अहमेतस्य हृदयं जानामि । ममाप्येषः। (उत्तर० ३।१२-१३ ; पृ० ७२, प० ११). Diṅnāga has improved upon it wonderfully and has put the idea in a most befitting place. सेतु-बन्धाऽऽद्रि-परिश्रमः—It is believed that the reefs known as Adam's bridge (between Pamban and Manar) near Ceylon are the remnants of the bridge prepared by Rāma's army. अनुरागः—Love ; *here*, an action out of affection. सपत्नी-जन०—समानः पतिः यस्याः सा (or in plural as shown in *tika*). Polygamy was prevalent among क्षत्रियs. See note on दाराऽन्तराऽऽहरण-निःस्पृह० (p. 16, l. 3).

Page 44. उत्ताम्य—*Imperative, Second person. singular* from √ तम् IV. P., (ताम्यति, तान्त ; to be fatigued, to be uneasy) with the prefix उत्. उत् √तम् to be impatient, to be puffed up. रामस्य यज्ञ-दीक्षा-समयः—यज्ञे दीक्षा यज्ञ-दीक्षा (तत्पुरुष-स०). For the locative analysis here cp. आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः (अभिज्ञान-शाकु० २।१८।३). यज्ञदीक्षायाः समयः यज्ञ-दीक्षा-समयः (तत्पुरुष-स०). दीक्षा—The consecration for some religious rite preliminary to a sacrifice. It should be noted here that 'राम' is to be construed with दीक्षा and hence the translation should be 'the time for Rāma's initiation into the sacrifice.' The translation : 'the time of the initiation of the sacrifice of Rāma' is incorrect. Here राम is construed with दीक्षा ; but रामस्य lies uncompounded, while दीक्षा is compounded with समय. Such compounds are called अ-समर्थ-समास. सहधर्म-चारिण्याः पाणिग्रहः—सह-धर्म-चारिन् *means* a common performer of duties. In the masculine the word denotes 'a husband', in feminine 'a wife'. पाणि-ग्रह *means* grasping of hand (in marriage), *i.e.*, marriage. With this word सह-धर्म-चारिणी should be used in genitive and not in instrumental. Cp. इति स्वसुर्भोज-कुल-प्रदीपः संपाद्य पाणि-ग्रहणं स राजा (रघु० ७ २९।१-२). प्रभवामि—प्र √भू I. P., to prevail over, to dominate. प्र √भू is often used to govern आत्मन्. It then governs the genitive of आत्मन्. Cp. कथं न

प्रभवाम्यात्मनः (p. 61, l. 12 *infra*) and आत्मनो न प्रभवन्ती (p. 61, l. 2 *infra*). **पुत्र-मुख-दर्शनेन**—By a sight of the face of sons, *i.e.* by getting sons. **शोक-परिहारेण**—परिहरणं परिहारः abandoning ; *here*, an attempt to remove. Or, परिह्रियते अनेन सः परिहारः (अकर्तरि च कारके संज्ञायाम् । पा० ३।३।१०), the means of removing. **शोक-परिहारेणापि शोको वर्धते**—Cp. लोलोलोल० (उत्तर० ३।३९), and सीता—संदीपन एव दुःखस्य प्रियसख्या विनोदनोपायः । (उत्तर० ३।३६-३७ ; पृ० ८६, प० १). **अङ्कुरः-रम्**—Sprout ; smooth blade ; (not 'bud').

Page 45. **तादृशम्** (l. 2)—Of that sort ; *i. e.*, similar to Rāma. **तस्य** (l. 4)—His, *i.e.*, of Rāma. **यथा यथा तौ दारकौ ......निमज्जामि** (p. 44, l. 29—p. 45, l. 4)—For th description of Kuśa and Lava, and their resemblance with Rāma, cp. किं वा मया प्रसूतया येन तादृशमपि मम पुत्रकयोरीषद्विरल-कोमल-धवल-दशनोज्जवल-कपोलमनुबद्ध-मुग्ध-काकली-विहसित निबद्ध-काकशिखण्डक-ममल-मुख-पुण्डरीक-युगलं न परिचुम्बितमार्यपुत्रेण । (उत्तर० ३।१६-१७; पृ० ७६, प० ९) and, अहो न केवलं दर-विकसन्नीलोज्ज्वलेन देह-बन्धेन कवलितारविन्द-केसर-कषाय-कण्ठ-कलहंस-निनाद-दीर्घ-दीर्घेण स्वरेण च रामभद्रमनुहरति । ननु कठोर-कमल-गर्भ-पक्ष्मलः शरीर-स्पर्शोऽपि तादृश एव वत्सस्य । (उत्तर० ४।२१-२२ ; पृ०११९, प० ५)· **परिणत**—Transformed, *past part.* from परि √नम् I. P., to transform. This combination is used in the sense of undergoing a thorough change as the change of milk into curd. Sīta means that Kuśa and Lava are completely changed now. They are no more children. They are now grown up youths. **इति मामधिकतरं बाधते**—बाधते is all right, as इति (=एषा वार्ता) here means 'this thing' 'this fact'. B seems to have taken दारकौ as the understood subject in this sentence and so changed बाधते into बाधेते, paying no heed to Prākṛta बाधेयदि. **महार्घ**—Astonishing ; queer. Cp. उत्तर० ५।११।४. **अपि नाम** (l. 14) and **अपि** (l. 18)—Sometimes अपि and more commonly अपि नाम are used to denote hope, expectation or wish (संभावना). These are sometimes to be translated as 'would that' while at other times as 'is it......' In the latter case a question is asked and the implication is 'I hope it is so'. Sometimes there is no question. The idea is simply 'I hope' 'I think'. Cp. अपि नामाहं पुरूरवा भवेयम् (विक्रमो० ३।९—१०), तदपि नाम राम-भद्रः पुनरपीदं वनमलंकुर्यात् (उत्तर० २।८—९, पृ० ५४, प० १२), अपि जीवेत् स ब्राह्मण-शिशुः (उत्तर० २, १०—११; पृ० ५६, प० १). **किं लज्जितेन** (l. 16)—Here साध्यम् is understood. Thus the full sentence is किं लज्जितेन साध्यम् अस्ति. What is the use of being abashed?

Page 46. **नेपथ्य ऋषि:**—The previous editions had नेपथ्ये ऋषि: (i.e., did not observe *sandhi*). It should be remembered that the absence of *sandhi* in a composition is a defect. The famous Kārika 'संहितैक-पदे नित्या नित्या धातूपसर्गयो: । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते ॥' undoubtedly lays down that in a sentence euphonic changes depend upon the choice of the speaker. But this only means that there are places where speakers will differ about a pause. Some will like a pause and naturally would not have a euphonic change (संधि) there, others would not like a pause there and would have a *sandhi*. This rule applies to vocatives and some other similar cases. It does not allow an arbitrary action. Side by side it may be noted that in ślokas even this choice is not allowed. There we have an absence of *Sandhi* at the end of a hemistiche only. Cp. नित्या संहितैक-पदवत् पादेष्वर्धान्तवर्जम् । (वामन-का० ५।१।२). Of course the rule does not apply strictly to commentaries, where authors may ignore *sandhi*-rules to make the matter easier for young students and to the saṁskṛta rendering of prākṛta, which is no real portion of text and which is supplied by editors for the facility of the readers. **ऋषि:**—The word is very important in Saṁskṛta literature. It means an inspired sage; a seer. Sometimes the word is used for ordinary anchorites leading pious life and sincerely endeavouring to learn ब्रह्म-विद्या from their guru, the great seer. **भो भो आश्रम०**—Such a speech from behind the curtain is technically known as चूलिका. Cp. अन्तर्जवनिका-संस्थै: सूचनाऽर्थस्य चूलिका (साहि० ६।५८). **महा-क्रतु:**—क्रियते इति क्रतु:. The (most important) thing that is done; a sacrifice. Some people hold that in a यज्ञ an animal may or may not be slaughtered but a क्रतु is one in which it is compulsorily slaughtered. महान् च असौ क्रतु: च महा-क्रतु:. **अश्व-मेध:**—अश्व: मेध्यते (=हिंस्यते) अत्र. This famous sacrifice was performed by चक्रवर्ति-महाराजs (universal sovereigns as a proclamation of their great prowess after overcoming all possible rivals in a दिग्विजय. Cp. अश्व-मेध इति नाम विश्व-विजयिनां क्षत्रियाणामूर्जस्वल: सर्व-क्षत्र-परिभावी महानुत्कर्षनिकष: । (उत्तर० ४।२६-२७; p. 123). For the description of the array of an अश्व-मेध-horse which is let loose to roam over all lands for one year,[1] peruse the following extract from उत्तर-राम-चरित 'लव:—... नूनमाश्वमेधिको-यमश्व: ।...किं न पश्यथ—प्रत्येकं शत-संख्या: कवचिनो दण्डिनो निषङ्गिणश्च रक्षितार: ।' तत्प्रायमेव बलमिदं दृश्यते । ४।२६—२७; p. 123). Wherever

[1] Cp. संवत्सरोपावर्तनीयो निरर्गलस्तुरगो विसृष्ट: । (मालवि० ५।१४—१५).

the horse went, the king of that land either submitted or faced the guarding troops. The sacrifice was performed after the return of the horse. It is generally believed that this अश्व-मेध-horse is slaughtered in the sacrifice and we have supplied above the analysis of 'अश्व-मेध' according to the general belief. But there are others who strongly challange this belief. **संनिपतिताः**—सम्+नि + √पत् +त (क्त). Have assembled. See notes on संपात (p. 21, l. 9 and p. 37, l. 8 *supra*). **नाना-देशाऽऽश्रम०**—It should be noted that देश is not always used in its wider sense *viz.*, 'country'. It is often used in the sense of 'province' or simply to signify a region or a place in general. **भगवतो वाल्मीकेः**—For the form of address cp. भगवन्निति वक्तव्याः सर्वैर्देवर्षि-लिङ्गिनः (साहित्य० ६।२४९). **उद्दीक्षमाणाः**—उद्+ √ईक्ष् I. A., 'to see '+म् (मुक्) + आन (शानच्). This is present participle. उद् √ईक्ष् means 'to wait', उद्+वि+ √ईक्ष् is also used in the same sense. Cp. उद्वीक्षमाणः (p. 68, l. 8, *infra*). Cp. also the Panjābī word उडीकना. **उप-निमन्त्रण**—Here, a second invitation. Cp. श्रुतम् etc., (p. 37, l. 12 *supra*). Generally the word *means* 'invitation' simply. Cp. उपनिमन्त्रिता (p. 40, l. 10 *supra*). For the sense of उप shown by us here, cp. उपवेद, उपपुराण, उप-प्रधान etc.

Stanza 2. **तीर्थोदकानि समिधः परिपूर्ण-रूपाः**—The first editors have given परिपूर्ण-रूपाः within brackets. It is not clear what do the brackets mean here. Perhaps the word is missing in the available manuscript material and the editors have supplied it to fill up the gap. Cp. तीर्थोदकानि समिधः कुसुमानि दर्भान् स्वैरं वनादुपनयन्तु तपो-धनानि । (स्वप्न-वासव-दत्त नाटक १।६). **अग्रे भवन्तु**—Should proceed ahead (not 'stand ahead'). **मङ्गल-बलीन्**—Auspicious oblations offered at the eve of a journey, with a view to ensure safe passage. **०अङ्गण**—The word is spelt as अङ्गन as well. Cp. अनङ्गमन्दिराङ्गन-बकुलप्रसवमाला (मालती० ६।४३—४४; पृ० १९८, प० ५) and अङ्गनभुवो बालबकुलस्य मालती० १।२०—२१; पृ० २५, प० ४). To us ण in अङ्गन seems a mistake perhaps due to some provincial pronunciation.

Page 47. त्वर—√त्वर् I is Atm. Cp. our poet's usage त्वरस्व (p. 142, l. 6 *infra*). **प्रस्थान-मङ्गलम्**—Auspicious rites (recitations, oblations, etc.,) celebrated just before starting on a journey. Cp. मङ्गल-बलीन् (p. 47, l. 17 *supra*).

ACT III

Page 48. **गृहीत-भारस्तापसः**—The author has not given his name, but in all probability he is Kāśyapa, of whom Sītā speaks at the end of the second act (Vide p. 47, ll. 2-4). He is a resident of Vālmīki's hermitage where children of nine or ten speak Saṃskṛta (cp. speeches of Kuśa and Lava p. 115, l. 21—p. 164 l. 11, *infra* ; also cp. speeches of these children in उत्तर-राम-चरित्र beginning after IV. 21, p. 115, up till almost the end of the play p. 176). This is just what rhetoricians sanction. Cp. पुरुषाणामनीचानां संस्कृतं स्यात् कृतात्मनाम् (साहित्यदर्पण ६।१५८). But then we find in dramas students speaking Prākṛta as well. In the उत्तर-राम-चरित of the great scholar Bhavabhūti we find दाण्डायन speaking Saṃskṛta, while his friend सौधातकि uses Prākṛta (Vide Act IV विष्कम्भक, pp. 99-103). This use of Prākṛta has been sanctioned by विश्वनाथ. Cp.ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च । भिक्षु-वल्क-धरादीनां प्राकृतं संप्रयोजयेत् ॥ (साहित्यदर्पण ६।१६१). It appears that these Prākṛta-speaking students did not possess good brains and so could not make much progress in their studies, and hence used the language of small children (*i.e.*, सौरसेनी प्राकृत). See Sāhitya. VI. 164-165.

पिटक-सस्फोटकैः—B fancifully distinguishes संस्फोट from पिटक, but the authority quoted only shows that विस्फोट (and not संस्फोट the word of the text) is synonymous with पिटक. C almost ignores even the existence of the word संस्फोट. The two authorities quoted revolve round पिटक, which was quite clear and invited no discussion at all, We take संस्फोट as an abstract noun.

देवी—A respectable lady ; a queen ; particularly the queen who has been consecrated along with her husband; the chief queen (अग्रमहिषी). Cp: देवी कृताभिषेकायाम् (नाम-लिङ्गानु० १।७।१३). For usage compare देवी-शब्द-क्षमा सती (मालवि० ५।१२।२). The notion that the word is restricted to dramas only in the sense of queen is not sound. Cp. Raghu. V. 36, 1 and VIII. 72, 3. Also cp. इदं श्रुत्वा देव्याऽहमाज्ञप्तः । (दश-कुमार-चरित उच्छ्वास ८, पृ० २६८।प० ४), जीवत्येव भर्तरि किमध्यवसितं देव्या । (हर्ष-चरित उच्छ्वास ५), देवी तु यशोवती तिष्ठति...कनीयसि प्रेयसि तनये... (हर्ष-चरित । उच्छ्वास ५). Cp. notes on महादेव्यः (p. 134, l. 1 *infra*), as well. **आसादयामि अटवी-दिशा-मुखे**—√सद् I, P., to feel trouble or dejection, etc. ; but आ √सद् to approach, to reach, etc., आ+√सद् caus., is also used in this sense. आसादयामि is Present tense, first person, singular of आ+√सद् caus. Both (आ+√सद् and आ+√सद् caus.) are used transitively in this sense. (Cp. अप्यन्यस्मिन्० Megha. I. 37; and Kumār. VII. 69, 4; Raghu.

VI. 4, 2 and Śiś. II. 2, 2; Panca. III. 44, 1). But the poet uses it intransitively here. He uses it transitively as well elsewhere. Cp. प्रभवमासादयाव: (p. 55, l. 9 *infra*), वसतिमासादयाव: (p. 55, l. 13, *infra*) and आसाद्य मामधन्यम् (p. 63, l. 12 *infra*). On still another occasion it is used transitively but in different sense. Cp. कस्मिन्नासाद्य चित्तमाश्वसिति (p. 51, l. 7 *infra*). Also see note on this आसाद्य. दिशा-मुखे—दिशा-मुख (n.) *means* any quarter or part of the sky; the expanse of a quarter. Cp. सुरभि-कुसुम-गन्धे-वासिताऽऽशामुखानाम् (p. 78, l. 1 *infra*) and आशा-मुखे त्रि-दश-दुन्दुभयो ध्वनन्ति (p. 158, l. 4 *infra*). But here मुख *means* commencement, the outskirts; and दिशा *means* space, region. Bhavabhūtī uses अटवी-मुख. Cp. लक्ष्मण:—एष विन्ध्याऽटवी-मुखे विराध-संरोध: । (उत्तर० १।२४-२५ ; पृ० २५, प० ५).

Page 49. नूनमेष लक्ष्मण-सहायो रामो नैमिषं संप्राप्त:—See note on नैमिष (p. 37, l. 4). The नैमिष forest was a very important place. Great sacrifices (यज्ञs) were often performed there. It appears that occasions for the sages of distant lands to assemble there, often repeated not before long, and so great sages living in distant lands had their hermitages in नैमिष as well. It is thus that Diṅnāga who describes Vālmīki's permanent abode on the bank of Gaṅgā (Act I), describes his hermitage in the नैमिष forest on the bank of Gomatī as well. Cp. (1) एष......भगवती वाल्मीकेरागमनमुपलभ्य तद्दर्शनार्थं गोमती-तीराऽऽश्रम-पदमुच्चलित: । (p. 50, l. 4). (2) रामायण-संगीतक-निमित्तं वाल्मीकि-तपोवनं संप्राप्तया......(p. 70, l. 4) etc. The place seems to have occupied vast area of land. Rāma's camp seems to have been situated in the outskirts of the forest at some distance from the hermitage of Vālmīki and probably from those of other sages as well. [Cp. (1) The present sentence; (2) एष......भगवती वाल्मीकेरागमनमुपलभ्य तद्दर्शनार्थं गोमती-तीराऽऽश्रम-पदमुच्चलित: । (p. l. 4 *infra*); (3) श्रुतं मया—लक्ष्मण-सहायो राम-भद्रस्तपोवनमिदमनुप्राप्त:—इति । (p. 66, l. 13 *infra*); and (4) रामोऽत्र तपो-वनं प्रविशति । (p. 72, l. 16 *infra*)]. Lakṣmaṇa further speaks of the presence of a प्रतिहार, (cp. अनेन प्रतिहारेण धावितं मार्गमादेशयामि (p. 50, l. 16 *infra*). Rāma himself later on in the fifth act speaks of a host of door-keepers (cp. समाज्ञापय दौवारिकान् p. 110, l. 2 *infra*). There is a regular प्रतिहार-भूमि (the principal gate for reporting arrivals) as is clear from the sentence तद् गच्छ प्रतीहार-भूमिम् (p. 110, l. 1 *infra*). There are the palace-guards. (Vide सौविदल्लै: परिवृष्टौ तिष्ठत: (p. 115, l. 10 and कञ्चुकी p. 133, l. 2 *infra*). There are the mother-queens (कौसल्या, कैकेयी and सुमित्रा) and माण्डवी, ऊर्मिला and

श्रुतकीर्ति as well. (Cp. p. 134, l. 1-2). Other people, Viśvāmitra, Vasiṣṭha, Vibhīṣaṇa, Sugrīva, Hanumān and kings of distant lands are present (p. 133, l 11 ; p. 148, l. 116 ; and p. 163, l. 6 *infra*). A great royal train is referred to elsewhere as well. (Cp. इदानीं महा-राजस्य संनिधानेन पर-पुरुष-नयन-परिह्विषा p. 71, l. 14 *infra*). Thus Rāma has a very big retinue. This is not due to some particular bent of mind of Diṅnāga. A sovereign king performing an Aśvamedha sacrifice is inconceivable otherwise. Dilīpa serving the cow Nandinī with the queen Sudakṣiṇā alone, in Vasiṣṭha's hermitage (*vide* Raghuvaṁśa canto I and II), is in a different situation. Such sovereign king could not but stay at some distance from the quarters of the sages, who never like to be too close to crowds for any long time.

Here Rāma who appears to have arrived at the Naimiṣa-forest a day or two earlier than Vālmīki, is going to him at his own quarters. Cp. भगवतो वाल्मीकेरागमनमुपलभ्य तद्दर्शनार्थं गोमती-तीराऽऽश्रम-पदमुच्चलितः (p. 50, l. 4 *infra*). The imperial camp and the quarters of sages are on the out-skirts of the forest. The middle portions of the forest are very dense. Cp. महावनाभिमुखं प्रस्थितः (p. 50, l. 6 *infra*).

Stanza 1. **समुत्कृष्य**—Having led, having taken. See note on परिकर्षति (p. 3, l. 8 *supra*). The interpretation 'having enticed', 'having taken forcibly' is simply fanciful. **अगमम्**—√गम् is a transitive verb, used here intransitively ; I undertook a journey. **अ-गाधे**—गाध *means* fathomable; fordable. Cp. सरितः कुर्वती गाधाः (रघु० ४।२४।१). अगाध is just the opposite, 'unfathomable. Here it is used figuratively and *means* dense, tangle. Cp. यस्य ज्ञान-दया-सिन्धोरगाधस्यानघा गुणाः (नामलिङ्गा० १।१।१). **त्यक्तु-कामः**—त्यक्तु कामः यस्य सः (बहुव्रीहिः). म् of तुम् (तुमुन्) is dropped according to the rule : लुम्पेदवश्यमः कृत्ये, तु काम-मनसोरपि । समो वा हित-ततयोर्मांसस्य पचि युड्-घञोः ॥ (Vide तत्त्व-बोधिनी on पृषोदरादीनि०, पा० ६।३।१०९). **कुल-शेषं रामम्**—Sītā is not known and so Rāma's progeny is out of question. The things being situated thus Raghu's line will be over after Rāma, according to Lakṣmaṇa and hence he is the last of the family.

Page 50. *Stanza 2.* **प्रश्रय** (m)—courtesy, modesty ; politeness ; Cp. Uttara. VI. 23. *Here*, love; regard. The sense of civility is not preferred here, as we have विनय in the third verse. **व्यसनं विनयं हन्ति**—We may retain the previous reading व्यसनं हन्ति विनयं, as the rule, 'श्लोके षष्ठं' etc., (see appendix on metre) has not

been always rigidly stuck to. विनय (m.)—विशिष्टः नयः; right policy of behaviour; politeness. The word is very famous, but it is interesting to note that it has a very peculiar meaning as well, *viz.*, the minister of a king[1]. This sense has been drawn attention to by late P. Śivadatta Mahāmahopādhyāya in his Hindi notes on हितोपदेश, while explaining the wellknown stanza 'विद्या ददाति विनयं' etc. (हितोपदेश प्रस्तावना, ६).

तथाहि—Surely for the same reason. Cp. तथाहि सर्वे तस्याऽऽसन् परार्थैक-फला गुणाः। (रघु० १।२९।३). The translation 'for instance' is not correct. ततः किमेन etc. (l. 7.)—Here ततः (=तद्) *means* then. प्रतिहार (m.)—A door-keeper. The word is generally pronounced as प्रतीहार. It also means 'a gate'. Cp. द्वारि द्वाःस्थे प्रतीहारः (नाम-लिङ्गानुशासन ३।३।१७०). The word really primarily meant (1) 'the message of a man who wanted to see a king, and waited for the king's permission to that effect at the door. Cp. प्रतीहारी—आर्य अ-देश-कालः प्रतीहारस्य (स्वप्न-वासव-दत्त ६). In this sense the word should be derived as प्रतिह्रियते इति (=a thing borne; a message." प्रति + √हृ + अ = घञ्; vide अकर्तरि च कारके संज्ञायाम्। पा० ३।३।१९). Next the word came to mean (2) the door from which the message of the visitor was reported (to the king). Cp. मया राज्ञ आज्ञया प्रतीहार-निर्दिष्टेन...... (p. 111, l. 10, *infra*). Also cp. रैभ्य-सगोत्रः कांचुकीयः...वसुन्धरा नाम वासवदत्ता-धात्री च प्रतीहारमुपस्थितौ। (स्वप्न-वासव-दत्त ६). In this sense the word may be derived as प्रतिह्रियते अस्मात् (स्थानात्) इति, according to the aphorism quoted above. Or as, प्रतीहारः (the message to be communicated) अस्य (=स्थानस्य) अस्ति; प्रतीहार + अ = अच्, according to अर्श आदिभ्योऽच्। (पा० ५।२।१२७). Or we may derive it as प्रतिहरणं प्रतीहारः (taking a message or a man to the king); सः अस्य (स्थानस्य, पुरुषस्य वा) अस्ति. The fact that प्रतीहार has the significance 'a man who shows (i. e., presents) people to the king' is also clear from its another synonym दर्शक. Cp. प्रतीहारो द्वारपाल-द्वाःस्थ-द्वाःस्थित-दर्शकाः (नाम-लिङ्गा० २।८।६). Another word used in this sense is प्रतीहार-भूमि. Cp. तद् गच्छ प्रतीहार-भूमिम्। (p. 110, l. 1 *infra*). For the third sense 'door-keeper' (which is meant here), the last derivation viz., प्रतीहारः (=the carrying of message) अस्य (=पुरुषस्य) अस्ति इति will do. Both the forms प्रतिहार and प्रतीहार are permissible according to the rule उपसर्गस्य घञ्यमनुष्ये बहुलम् (पा० ६।३।१२२). The word अमनुष्ये in the rule would not intervene as we form the word प्रतीहार in the sense

[1] विनयो राज-मन्त्रिणि (मेदिनी)

of 'a message' or 'a door' first. भानुजि-दीक्षित when explaining प्रतीहारो द्वारपाल-द्वाःस्थः-द्वाःस्थित-दर्शकाः (नाम-लिङ्गा० २।८।६) quotes मुकुट as: प्रतिराभिमुख्ये । राज्ञोऽभिमुखं जनान् प्रतिहरति बहिः प्रापयति । 'ज्वलिति-कसन्तेभ्यो णः' (पा० ३।१।१४०) इति । This he rejects as : हृञो ज्वलादेराकृतिगणत्वाभावाच्च । To this should be added: "तथा च तत्र 'अनुपसर्गात्' (३।१।१३८) इत्यप्यनुवर्तते । मनुष्यार्थे कर्तरि प्रत्यये च कृते 'उपसर्गस्य' (पा० ६।३।१२२) इति सूत्रस्थम् 'अमनुष्ये' इति पदमपि उपसर्गेकार-दीर्घत्वे बाधकम्. भानुजि-दीक्षित himself derives the word in the sense of 'door' as प्रतिह्रियते=आव्रियते (see his commentary on स्त्री द्वार्-द्वारं प्रतीहारः। नाम-लिङ्गानु० २।२।१६); a thing that is covered i.e., the door. This is also far-fetched, as प्रति + √ह is not seen used in the above sense. He really does so as most probably he is ignorant of the primary sense of this word. Again when explaining the word in the sense of 'a door-keeper,' he derives it as: प्रतिहरणं...प्रतीहारः जनवारणम् अस्ति अस्य. Here he takes प्रतीहार as an abstract noun in the sense of 'keeping the people away.' This is again incorrect. प्रति here has the sense of 'towards (the king)', as shown above by us. For Bhānuji's arbitrarines in interpreting parts of words see our notes on प्रतान (p. 8, l. 2 *supra*) and मधु-व्रत (p. 82, l. 2 *infra*). Again while explaining द्वारि द्वाःस्थे प्रतीहारः प्रतीहार्यप्यनन्तरे (नाम-लिङ्गा० ३।३।१६९), he comments : "प्रतिह्रियते अनेन अत्र वा । 'हृञ्' (भ्वा० उ० अ०) । घञ् (३।३।१९) । 'उपसर्गस्य—' (६।३।१२२) इति दीर्घः । गौरादि-ङीष् (४।१।४१) ।". Here he is again wrong. When he derives the word directly in the sense of 'a door-keeper,' he cannot lengthen इ of प्रति according to उपसर्गस्य घञ्यमनुष्ये बहुलम् (पा० ६।३।१२२). As already remarked above, the word अमनुष्ये in the sūtra bars its application. These people used to hold वेत्र, a staff, in their hands, and hence they were called वेत्र-धारक as well. Cp. द्वाः-स्थितो वेत्र-धारकः (त्रिकाण्ड-शेष २।८।२४). Also cp. तस्मात् संभृत-वेत्राणि सर्व-द्वाराणि क्रियन्ताम् । (p. 110, l. 3, *infra*). This office was held both by males and females and hence we have the feminine word प्रतीहारी as well. Cp. प्रतीहार्यप्यनन्तरे (नाम-लिङ्गा० ३।३।१७०). Practically in dramas we generally come across the feminine word only. In हर्ष-चरित we find the word used in both the genders. Vide अन्यस्मिन्नहनि समीपमस्य...वेत्रेति नाम्नी यशोवत्या प्रतीहार्याजगाम । (हर्ष० उच्छ्वास ५) and प्रभातायां च शर्वर्याम् प्रातरेव प्रतीहारमादिदेश । (हर्ष० । उच्छ्वास ६ पृ० १९५। अन्त्य पङ्क्ति). Strictly speaking प्रतीहारs (males or females) were distinct from the armed guard posted at a door. These reported the arrival of the persons, wishing to see the king, and presented them before him when permitted. They also commu-

nicated king's orders to persons anywhere they might be. Fearing increase of bulk we refrain from quoting instances.

प्रतिहारिणा धाविते etc.—The sentence is not clear. Dr. Woolner suggests to read प्रतिहारीव धावित्वा. निश्वस्य –नि + √श्वस् II. P., 'to breathe'+य(=ल्यप्). नि √श्वस् *means* to sigh; to heave. The other form नःश्वस्य (cp. p. 38, l. 6. *supra*) is also correct. In it the prefix is निस्.

Page 51. *Stanza 3.* भुवन-महिता—√मह् I. P. (महति) or X. U., (महयति-ते); to respect, to worship, to value greatly. Hence the compound word means 'greatly esteemed in the world.' It does not mean 'renowned'. Cp. notes on 'अति-महिते' (p. 19, l. 12 *supra*). ईक्षिता—√ईक्ष् I. A., to care for. Cp. न काम-वृत्तिर्वचनीयमीक्षते (कुमार० ५।८२।४). मोह (m.)—An eclipse of intellengence; ignorance; folly. Cp. the stanza with, हा अम्ब अरुन्धति, हा भगवन्तौ वसिष्ठ-विश्वामित्रौ, हा भगवन् पावक, etc. (उत्तर० १।४७—४८; पृ० ४४, प० १) and न प्रमाणी-कृतः पाणिः etc. (उत्तर० ७।५).

अति-निरालम्बः—Perfectly devoid of support of any kind; i.e., in which Sītā has no aid or relief of any description at her disposal. It does not mean 'insupportable.' तपस्विनी —See note on the word (p. 36, l. 4 *supra*). Cp. वराकी (p. 41, 1.21).

Stanza 4. आसाद्य—आ + √सद् *caus.* +य (=ल्यप्). See notes on आसादयामि (p. 48, l. 12, *supra*). आ + √सद् *caus.*, has also come to mean 'to place,' 'to set' as in पात्राऽऽसादनम् (=पात्र-स्थापन-कर्म). जीवति—Sustains her life (not 'does live'). In उत्तर-राम-चरित, Rāma is sure that Sīta is no more in this world. Cp. क्रव्याद्भिरङ्ग-लतिका नियतं विलुप्ता। (उत्तर० ३।२८).

Page 52. विप्रवास (m.)—We can have this word both in the sense of 'staying abroad' (cp. 'विप्रवासे सखीनाम्' १।२५।३ *supra*, and दीर्घ-प्रवास-प्रयासः। उत्तर० २।३—४; पृ० ४६, प० २ ;प्रवसनम्) and 'banishing' (प्रवासनम्). The word is used in the sense of 'killing' as well. वैशस (n.)—विशसति (=हिनस्ति) इति विशसः (=घातुकः). वि + √शस् + अ (अच्) according to नन्दि-ग्रहि-पचादिभ्यो ल्यु-णिन्यचः (पाणि० ३।१।१३४). विशसस्य कर्म वैशसम्. The word has been used in this sense in विधिना कृतमर्ध-वैशसम् (कुमार० ४।३१). Cp. Uttara. IV. 5, 4; एतद्वैशस० Uttara. IV. 24, 1; and VI. 40, 3. Also cp. विद्युच्छ्वसित-वैशसं मम (मालती० ६।३५). सुतराम्—*Ind.* exceedingly: सतप्यते—√तप् is generally I. P., (तपतिetc.) in the sense 'to practice penance,' to heat.' Pāṇini's Dhātupāṭha contains तप ऐश्वर्ये IV. A., to rule, to be gowerful. We find this used in the sense of 'to practice penance' as well. Cp.

शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः (उत्तर० २।८।१), तपस्तप्यमानस्य (उत्तर० ४।१—२; पृ० १०२, प० ५) and सीता शोकेन तप्यते (उत्तर० ४।२।२). Also cp. दिवाऽपि मयि निष्क्रान्ते संतप्येते गुरू मम. **प्रस्तावान्तरेण**—अन्यः प्रस्तावः प्रस्तावान्तरम्, तेन; with (the introduction of) another topic. प्रस्ताव originally *means* 'a thing proposed', 'a proposal.' **वृत्तान्त** (m.)—Tale, story, subject, topic. **अपसारयामि**—I remove; *here*, I change.

Stanza 5. **०योनि**—Reservoir, place, origin, source. The word is common gender. Cp. भगं योनिर्द्वयोः (नाम·लिङ्गानु० २।६।७६). It is seen used mostly in feminine. Cp. सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ (उत्तर० ५।३०). योनी is also correct. **दिगन्तान्**—(m.) ends of quarters; i.e., remote regions. Cp. दिगन्त-विश्रान्त-रथो &c. (रघु० ३।४). नाना-दिगन्त-वासिनो राजानः (p. 163, l. 6 *infra*) and नाना-दिगन्ताऽऽगता ब्रह्मर्षयो महर्षयश्च (उत्तर० १।२—३; पृ० ६, प० १). The word अन्त has an interesting meaning, *viz.*, रम्य (graceful). Cp. मृतावत्रसिते रम्ये समाप्ता-वन्त इष्यते (शब्दार्णव). This sense has been utilised by मल्लिनाथ when explaining त्वय्यासन्ने परिणत-फल-श्याम-जम्बूवनान्ताः (मेघदूत १।२४।३). Bhava-bhūti as well describes the streams in the Daṇḍakā forest, in this very metre (Mālinī). The noise of the birds and fragrance in water are also described in both the works. The birds are intoxicated. Cp. इह स-मद-शकुन्ता० (उत्तर० २।२८). Diṅnāga could not work up all the details like Bbavabhūti, but he improves upon his predecessor in as much as the lotus-beds in his Gomatī perfume the quarters far and wide. **पुरतः**—(*Ind.*) before. The versatile scholar पण्डित-राज जगन्नाथ holds this word as incorrect. This he does while attacking his aged contemporary and almost equally versatile genius अप्पय्य दीक्षित's रूप-यौवन-लावण्य etc. (चित्र-मीमांसा पृ० २३). See रस-गङ्गाधर, आनन द्वितीय, पृ० १७२. His commentator Nāgeśa refutes him. Note that Nāgeśa makes a mistake here. √पुर् belongs to the sixth conjugation and not to the tenth and so चौरादिकाद् should be corrected as तौदादिकाद् and णिजभावे should be deleted. **गोमती**—This is a river rising in the Himalayas and a tributary of Gaṅgā. Lucknow (U.P.) is situated on its (right) bank. Naimiṣāraṇya is also situated on its bank. (See notes on नैमिष p. 37, l. 4, *supra*). P. Nṛsimha Deva Shāstrī, holds that here Gomatī means Gaṅgā. He is perfectly wrong.

Page 53. *Stanza 6.* **मुक्ता-हाराः**—हार *means* a pearl-necklace. Still the adjective मुक्ता is not held redundant. Cp. 'मुक्ताहार-शब्दे 'मुक्ता'-शब्दः शुद्धः'। (वामन-काव्यालंकार० २।२।१५).

निम्न-गा०—निम्नं गच्छति flowing downwards ; a river. **लक्ष्मण:** (l. 7) —This been has added by us. Without this word, the subject of निवर्त्य (l. 7) and the speaker of यथैतान्यविरल० etc., would be उभौ (l. 6). **संसूच्यमान-कुसुमावचया:**—अवचय has been used by poets like Kālidāsa, but it is wrong grammatically. According to हस्ताऽऽदाने चेरस्तेये(पा० ३।३।४०) we must have अवचाय (=अव+ √चि V.U., 'to gather'+घञ् i.e., अ). Cp. अवतरावचाय-शब्दयोर्दीर्घव्यत्यासो बालानाम् (वामन-काव्यालंकार० ५।२।४०). There are prominent poets using the word correctly. For example, cp.

अविरत-कुसुमावचाय खेदान्निहित-भुजा-लतयैकयोपकण्ठम् ।
विपुलतर-निरन्तरावलग्न-स्तन-पिहित-प्रिय-वक्षसा ललम्बे ॥ (शिशु-पाल-वध ७।७१)
अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्य: ।
नाहं हि दूरं भ्रमितु समर्था प्रसीदतायं रचितोऽञ्जलिर्व: ॥ (काव्य-प्रकाश).

The word has अव prefix and not अप. Cp. कुसुमानि अवचिनोमि (p. 60, l. 4, *infra*). Hence अपचय is altogether wrong. अपचय *means* decrease, decay. This प instead of व in this word seems due to the influence of provincial pronunciation. **आलून**—आ+√लू ञ् IX. U., to cut off, to lop.+त क्त. आ√लू *means* to call ; to pluck ; 'to lop' is wrong as the action denoted by आ√लू does not require any instrument. For the non-instrumentality and usage cp. मृग-द्विजाऽऽलून-शिखेषु बर्हिषाम् (किराता-र्जुनीय १।४०।४); also cp. तेनामर-वधू-हस्तैः सदयाऽऽलून-पल्लवा: । अभिज्ञाश्छेद-पातानां क्रियन्ते नन्दन-द्रुमा: ॥ (कुमार० २।४१). **वनस्पतय:**—वनस्य पति: वनस्पति. The popular impression that वनस्पति is a medicinal herb is wholly wrong. Strictly speaking वनस्पति is a tree bearing fruit without blossoming. Other trees (e. g., mangoes) that bear fruit after putting forth blossoms are called वानस्पत्य. See Nāmalinga. II. 4, 6. But the word is used for trees in general as well. Cp. वनस्पतिर्ना द्रुम-मात्रे विना पुष्पं फलि-द्रुमे. The medicinal herbs are called ओषधि. Cp. Nāma. II. 4, 6. **मनुष्याधिवासेन**—See notes on अधिवास (p. 24, l. 9, *supra*).

Page 54. *Stanza 7.* **अभिनव-रचितानि**—√रच् X. U., to arrange, to write, to make etc. This has a peculiar sense, *viz.*, 'to adorn'. Vide Mallinātha on यस्यां यक्षा० (मेघ० २।५।१). The translation 'have offerings recently offered' surely shows a great stretch of imagination ! **सैकतानि**—Sandy tract ; sandy shore. **भुजग०**—भुजति इति भुज: ; भुजं (=कुटिलम् obliquely) गच्छति (or, भुज: सन् गच्छति) इति भुजग:. The other forms are भुजंग and भुजंगम. **कर्त-कामया**—See note on त्यक्तु-काम: (p. 49, l. 11.)

समुद्र-गामिनी—समुद्रं गच्छति तच्छीला, accustomed to go to the ocean; a river. The ocean is poetically considered as a lord of the rivers. Cp. शैलानां हिमवन्तं च नदीनां चैव सागरम् । गन्धर्वाणामधिपतिं चक्रे चित्र-रथं विधि: ॥ (ब्रह्माण्ड-पुराण). The word is subject (कर्तृ-पद) in this sentence, having a verb in the passive voice. तरङ्ग-परम्परया—This is instrumental (करण).

Page 55. कुसुम-रचना-विन्यास-कौशलम्—One analysis has already been shown in the commentary. Other possibilities are: रचनायां रचन-क्रियायाम्, रचना-काले वा विन्यासः स्थापनम्, रचना-विन्यास: । कुसुमानां रचना-विन्यास:, कुसुम-रचना-विन्यास: । तत्र कौशलम्. Perhaps one of the words रचना and विन्यास was a variant reading noted on the margin of some manuscript and later on incorporated into text by mistake. Most probably रचना was an explanatory note on विन्यास. क वा—वा(ind.) is here used either in संभावना, which may be translated as 'possibly,' or 'I should like to know,' or in वाक्यालंकार (to adorn the sentence; an expletive as it is called). It does not mean 'or' here. दुर्विदग्ध:—Vainly puffed up. i.e., silly. प्रजा-पति:—Brahman; the creator of the universe. दुर्विदग्ध: प्रजापति:—The Brahman has often been scolded by poets. Cp. सृजति तावदशेष-गुणाऽऽकरं० and हिंसा-शून्यमयत्न-लभ्यमशनं० (भर्तृहरि०). लोकसंनिवेश: —लोकानां जनानाम्, संनिवेश: रचना-प्रकार:. संनिवेश:—Arrangement; working up. Cp. रमणीय एष वः सुमनसां सन्निवेश: (मालती० १।३२-३३; पृ० ३५). The word has other senses as well. For references see Index. इतश्चत्यान्त-विप्रकृष्टे देशे परित्यक्ताया:—Cp. इतो नाति-दूरे (p. 46, l. 9). See Time Analysis (Introduction). वसति (f.)—Human habitation. It is synonymous with जनाधिवास (53, 10; 54, 10). Cp. Hindi बस्ती. P. Nṛsimha Deva takes it as referring to आश्रम-पद but he is wrong. If Rāma meant वाल्मीकि's hermitage here, his question वत्स, किमेतस्मिन्‌ देशे भगवतो वाल्मीकेराश्रम-संनिवेश: (56, 9) would be cut of place.

Page 56. अभिमता—मन-चाही, मन-भावनी (Hindi); cp. यथाऽभिमतं प्रतिज्ञाय (p. 114, l. 12). Also इक्ष्वाकु-वंशोऽभिमत: प्रजानाम्, and न किल भवतां देव्या: स्थानं गृहेऽभिमतं तत: (उत्तर० १।४४ and ३।३२).

Stanza 8. विलङ्घय—Pass over. व्यवधाय—वि+अव+√धा III. U., to put, to put on etc., +य (ल्यप्). But व्यव √धा *means* to be at a distance, to screen. For the sense meant here cp. Naiṣadhīya. II. 19, and IV. 109. The interpretation 'carefully' is utterly wrong. दूरावनम्र:—दूरम् अवनम्र:. पुरा उत्त्रस्यन्ति—Note that with the indeclinables यावत् and पुरा, present tense is used to

denote futurity. Cp. यावत-पुरा-निपातयोर्लट् (पा० ३।३।४). **शरारु-दयिता:**— Our poet has a very tender heart for the female-sex ; so much so that he is kindly disposed even towards the ferocious female beasts of prey. Cp. his other proverbial remark : कलत्र-विषया खल्वनुकम्पा (144, 7). **परिक्रम्यताम्**—परि √क्रम् *means* to walk further, to walk ahead, (not 'to walk about'.)

संनिवेश:—Site. Cp. स्वसंनिवेशाद् व्यतिलङ्घिनीव (रघु० ६।१९).

Page 57. *Stanza 9.* **दिश: समाक्रामति**—When आ √क्रम् means 'to rise,' grammar lays down that it should take Atmanepada terminations only, if some luminary body rises up. Cp. आङ उद्गमने (पा० १।३।४०); and ज्योतिरु द्गमने इतिवाच्यम (वा० १।३।४०). According to this we have आक्रमते सूर्य:, but आक्रामति धूमो हर्म्यतलात्. Under the impression of this counter-example the previous Samskṛta commentators have taken दिश: as ablative. But the above quoted rule restricts pada of आ√क्रम् in a particular sense. It does not restrict the sense. The root is used in the sense of 'filling,' 'extending,' 'occpying' as well. Cp. खं केशवोऽपर इवाऽऽक्रमितुं प्रवृत्त: (मृच्छ० ५।२). **श्रोत्रेषु संमूर्च्छति साम-नाद:**—√मुर्च्छ् I. P., has various senses. For our interpretation cp. तूर्य-स्वने मूर्च्छति मङ्गलार्थे (रघु० ६।९). Also cp. for sense and for verbal similarity श्रोत्रेषु संमूर्च्छति रक्तमासां गीतानुगं वारि-मृदङ्ग-वाद्यम् (रघु० १६।६४). **साम-नाद:**—Chant of Sāma-Veda; for the word साम cp. the English word 'psalm'. Sāma-Veda is chanted in the evening. Cp. साम-वेदेनास्त-मये गीयते (श्रुति). In the noon-time the recitation of Yajur-mantras should have been mentioned. Cp. ऋग्भि: प्रभाते स्तुवन्ति, यजुर्भिर्मध्याह्ने, सामभि: संध्यायाम्—इति च श्रुति-प्रसिद्धम् (नारायण). But perhaps this was a rule perfectly followed when every scholar studied all Vedas, but when scholars became attached with one Veda only, they had no other alternative and hence this transgression of the rule by Diṅnāga, who was in all likelihood a Sāmavedin. For such guesses of the proximity of the site of hermitage cp. Svapna-vāsavadatta (I. 12) and Śakuntalā (I. 13.).

०स्तम्भ (m.)—The state of being paralysed (जकड जाना Hindi). It also means 'stopping.' Cp. विमानाधिदेवतामिङ्गितेन स्तम्भाय नियुज्य (महावीर-चरित ७।२७-२८). **अभिनीय**—Gesticulating (not 'pointing to'). **समाक्रान्तेन** —See meanings and commentary. In Rāmāyaṇa we find that Lakṣmaṇa avoids the foot-prints of Rāma and Sītā, when moving in the forest. The thing is no formality for him. He believe in the theory from the core of his heart. The practices

has become a part of nature for him and he instinctively comes to know the thing if he ever lifts his foot towards the foot-print of an elder even unconsciously. समा √क्रम् does not mean 'to frequent'. It mean 'to traverse', 'to tread'. Cp. भो भोः सैनिकाः, ...न केनचिदाश्रमाभ्यर्ण-भूमय आक्रमितव्याः. (उत्तर० ४।२२-२३, पृ० ११८).

Page 58. **संक्रान्त-चरण-तल-सौकुमार्याणि**—सुकुमारस्य (सुकुमार्याः वा) भावः सौकुमार्यम्, चरणयोः तले चरण-तले। संक्रान्तं (transferred ; passed to ; not 'imprinted on') चरण-तलयोः सौकुमार्यं येषु तानि. **विन्यास** (*m.*)—Setting ; planting (not 'the form'). **विज्ञायमान-स्त्रीपद-भावानि**—स्त्रियः पदानि, स्त्री-पदानि। तेषां भावः, स्त्री-पद-भावः। विज्ञायमानः स्त्री-पद-भावः येषाम्, तानि। **पुलिन-तल-संनिवेश-पदानि**—पुलिनस्य तले संनिवेशः स्थापनम् (planting), स्थानम् वा (or situation, place) येषाम्, पुलिन-तल-संनिवेशानि च तानि पदानि (foot-prints).

Stanza 10. The commentary should be read as: **सैकते** सिकतामये प्रदेशे, **विलास-योगेन** इष्ट-संदर्शनाऽऽदिना यान-स्थानाऽऽसनादीनां मुख-नेत्राऽऽदि-कर्मणां विशेषः विलासः, तेन सह योगः संबन्धः, तेन, **परिश्रमेण वा** अथवा परिश्रान्त्या, **स्वभावतो वा** अथवा निसर्गाद् एव, **मन्थरं** शनैः, **निभृतानि** निक्षिप्तानि, कस्याःचिद् स्त्रियाः, **इमानि** पुरतः दृश्यमानानि, **पदानि** पदचिह्नानि, **कलहंस-विभ्रमैः** राज-हंसानां समद-गतिभिः, तुल्यं समम्, मन्द-मन्दम् इति भावः, **प्रयान्ति** गच्छन्ति, अग्रतः प्रसृतानि सन्ति इति भावः। **विलास-योगेन**—विलास has been defined (*a*) as one of the eight सात्त्विक-गुणs of men; (cp. धीरा दृष्टिर्गतिश्चित्रा विलासे सस्मितं वचः साहित्य० ३।५२) and (*b*) as one of the eighteen सात्त्विक स्वभाव-ज यौवन अलंकारs of ladies. (Cp. यान-स्थानाऽऽसनाऽऽदीनां मुख-नेत्राऽऽदि-कर्मणाम्। विशेषस्तु 'विलासः स्यादिष्ट-संदर्शनाऽऽदिना ॥ सा० ३।९९-१००). **निभृत** (*Pass. Past Part.*)—Placed; set; planted. **विभ्रम**—A graceful gait; a sportive movement. Cp. विहंगम-मिथुन-विभ्रममवलोकयन्ती (75, 6) In rhetorics we come across a technical term विभ्रम, defined as: त्वरया हर्ष-रागादेर्दयिताऽऽगमनादिषु। अस्थाने भूषणाऽऽदीनां विन्यासो विभ्रमो मतः॥ (सा० ३।१०४). Clearly this is not meant here.

Stanza 11. **०रचितम्**—For रचित see note on the word (54, 1). **तिलकम्**—A freckle or natural mark under the skin, (तिल—हिन्दी). The word is masculine in this sense according to lexicons. The poet has used the word in neuter, which should mean 'a mark made with sandal wood, saffron or unguents on the forehead'. Other commentators have taken तिलक a bit loosely to mean 'a mark anywhere on body,' and have explained the verse as: एतत् पुरो दृश्यमानं रेखाकमलरचितं रेखाभिनिर्मितं यत् कमलं तेन रचितं संपादितं चारु सुन्दरं तिलकं चरणतलवर्तिविशेषकं तदेव. Now even if we agree with their meaning of तिलक what is the sense in saying that the lines make

a lotus and that line-lotus next makes a तिलक. Surely the poet does net mention तिलक identical with कमल (lotus).

Page 59. **सपदि**—Suits better as qualifying **हरति**, but it may be taken as qualifying **विनिहिता** as well. Cp. प्रत्यग्र-निहिता पद-पङ्क्तिः (l. 4 *infra*). For idea in the latter hemistiche cp. सतां हि संदेह-पदेषु वस्तुषु प्रमाणमन्तः-करण-प्रवृत्तयः (शकु० १।१९) or, अति प्रतीति मोहीं जिय केरी । जिन सपने पर नारि न हेरी ॥ (तुलसी-रामायण, बाल०).

अनुसराव:—अनु √सृ I. P., means 'to pursue the path of'. Cp. पूर्वोद्दिष्टामनुसर पुरीं (मेघ० १।३१।२). **सवनम्**—We think Sītā refers to morning rites. Sītā offers the kunda-garland to Gaṅgā only once a day and not more. See p. 32, ll. 9—13. Naturally this should be done in the morning. Dr. Woolner sees a reference to even-rites. This is quite impossible. for after the lapse of a short time mid-day rites and noon-time have been described. (See p. 66, l. 13-16 and p. 68, l. 9). See Time Analysis as well. **उपासिता संध्या**—In old days ladies regularly performed religious duties. In Rāmāyaṇa we find that Hanūmān could not find Sītā in Laṅkā. Then he thinks if Sītā (who was passing his time in greatest misery, as he knew) is alive she would surely come to the river for संध्या. Cp. the beautiful lines : संध्या-काल-मनाः श्यामा ध्रुवमेष्यति जानकी । नदीं चेमां शुभ जलां संध्यार्थे वर-वर्णिनी ॥ (वा० रामा०, सुन्दर० १४।४९). **हुतो हुत-वह:**—वहति इति वहः । हुतस्य वहः हुत-वहः. Fire is हुत-वह as he carries the oblations offered to various gods. हुत-वहः (fire) is here an object to √हु. Cp. जटा-धरः सन् जुहुधीह पावकम् (किराता० १।४४). But √हु governs a noun in the locative as well. Cp. हुतं कृशानौ (101, 8) and संदीप्ते हविर्जुहुधि पावके (भट्टि० २०।११). **अवगाहिता भगवती भागीरथी**—We think Sītā has entered Gaṅgā only to offer the garland in a bit deeper water and in swifter current so that it may not be thrown on the bank very soon. We do not think that this is a reference to अवभृथ स्नान (See यजुर्वेद १८।२१). Here Sītā is standing on the bank of Gomatī (See 50, 5; 52, 7; 53, 3; 55, 1) but she speaks of having entered Gaṅgā. This is due to the general practice all over India that for religious bath etc., people regard all rivers as Gaṅgā. For Kārtika Paurṇimā fair held on the bank of Chambal we have seen advertisement as मेला श्री गङ्गा जी. When once going to Rāvī, a Hindu tonga wala said ; 'You are going to Gaṅgājī.' Thus the practice is common in all the public—literate or illiterate. Naturally Sītā could not be on the bank of Gaṅgā *always*, and so observed her vow in this way and when offering the garland she always

thought that she was offering it to Gaṅgā and hence these words. These words of Sītā have aroused an interesting discussion. See B (p. 89) and C (p. 81). **मह पद्दिवरणा** (Pkt.) and **मम प्रतिपन्ना** (Skt.)—We think our innovations need no words for acceptaece. Cp. the passage भगवति भागीरथि (p. 32, l. 9 *supra*).

Page 60. **प्रविष्टकेन**—Having entered (the bower). The word is used when a character is already on stage and enters some other part of it. Cp. प्रविष्टकेन चिन्तां नाटयन् (102,3). **मार्ग-वशात्**—As the path would have it (not 'along the path'). **स्थलम्**—Note the word has two forms with the feminine terminations: (1) स्थला—a part of dry ground artificially raised; (2) स्थली—natural spot of ground (not artificial), *e.g.*, a forest. Cp. सैषा स्थली यत्र विचिन्वता त्वाम् (रघु० १३।२३।१). **०लता-गुल्म-प्रच्छायमति-रमणीयम्**—Cp. प्रच्छाय-(सुलभनिद्रा दिवसाः परिणाम-)रमणीयाः (शकुन्तला १।३). **यदभिरुचितं भवते**—√रुच् (and others having the same sense), govern the noun denoting the person pleased (or satisfied) in the dative. Vide रुच्यर्थानां प्रीयमाणः (पा० १।४।३३). Cp. अयं हि तृषाय न वारि-धारा स्वादुः सु-गन्धिः स्वदते तुषारा (नैषधीय० ३।९३). **०ध्वनित०** (Skt.)—The first editors had rendered ढणिद (l. 13 *supra*) as स्तनित. This is wrong. We will have स्तनित for त्थणिद and not for the text here. Our correction is equally idiomatic as well. Cp. ध्वनित-सूचितमम्बुमुचां चयम् (किराता० ५।१२). दध्वान मेघवद् भीमम् (भट्टि० ६।५) and अयं धीरं धीरं ध्वनति (भामिनी-विलास १।५८). **को नु खल्वेष स-जल-जलधर-ध्वनित०** etc.—Cp. अहो-जल-भर-भरित-मेघ-मन्थर-स्तनित-गम्भीर-मांसलः कुतो न्वेष भारती-निर्घोषो भ्रियमाण-कर्ण-विवरां मामपि मन्द-भागिनीं झटित्युच्छ्वासयति। (उत्तर० ३।६-७, पृ० ९८).

Page 61. **अस्थाने**—Towards a place not proper (for my eyes). **दृष्टिं विसर्जयितुम्**—To cast my eyes towards. Cp. कर्णं ददात्यभिमुखं मयि भाषमाणे (शकुन्तला १।२७). **अवनाहयति**—See commentary. The sense of disturbance (विकार) seems nothing more than a guesswork. This is a causative form from अव + √नह् IV (नह्यति-ते) 'to tie', 'to bind.' अव + √नह् means 'to cause to put on', 'to encircle', 'to cover'. For usages cp. शिशु० ६।५३।२, ७।५२।२, मनु० ६।७६।३. पुष्प-मालाऽवनद्धः (पादपः) and हेम-मालाऽवनद्धः (रथः). P. Nṛsimha Deva forms the word as an denominative of अवनाह. This round about way is unnecessary. **सत्यम्**—Surely. **आवर्ज्यते**—This is passive from the causative of √वृज् VII. P., or from आ + √वृज् X. √वृज् *means* to avoid, to shun, but आ + √वृज् (caus. or conj. X) *means* to incline, to bend, to turn down, to subjugate, to win over. Cp. कलशमावर्जयति (शकु० ५।१८-१९), नूनमावर्ज्य दृष्टीः (मेघ०

१।४६). See also रघु० १३।१७; १६।१६. आ √वृज् caus. has many other senses but not 'to draw'. आवर्ज्यते = स्निह्यति is equally wrong. अहो दृष्ट इति परितोष: etc.—Cp. उत्तर० ३।१३, and, भगवति तमसे. एतेनापत्य-संस्मरणेनोच्छ्वसित-प्रस्नुत-स्तनी तयोश्च पितुः संनिधानेन क्षण-मात्रं संसारिण्यस्मि संवृता। (उत्तर० ३।१६-१७, पृ० ७६; प० १३).

Page 62. **निरनुक्रोश इत्यभिमान:**—The remark is inconsistent apparently. Sītā should have rather remarked: निरनुक्रोश इत्युद्वेग: (I am sorely grieved that he is heartless. The explanations so far advanced are simply ludicrous and have been forwarded without following Diṅnāga's spirit. This passage is one of the many strong points proving Kundamālā definitely anterior to Uttara-rāmacarita. The spirit of the remark is unintelligible without a careful study of Bhavabhūtiś play. In it Rāma hears Vasiṣṭha's injunctions and observes : स्नेहं दयां च सौख्यं च यदि वा जानकीमपि। आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा॥ (उत्तर० १।१२). Hearing these words, Sītā spontaneously remarks : अत एव राघव-कुल-धुरंधर आर्य-पुत्र:. Again in her exile Sītā learns from Tamasā that Rāma has come to Daṇḍakā forest to kill Śambūka. This gives her greatest satisfaction and she remarks : दिष्ट्याऽपरिहीनधर्म: खलु स राजा (उत्तर० २।७-८, पृ० ६६). These remarks show that Sītā is proud that false notions of mercy do not hinder Rāma from his hard duties of justice. With the word निरनुक्रोश she means 'free of false notions of compassion.' Now see the meaning and commentary given by us. **०संपात०** (*m.*)—Traffic, not 'habitation.'

Page 63. *Stanza 12.* **०रति०**—Enjoyment, delight. Cp. रता: and निरत: (उत्तर० २।२५।२ and ३।१०।४); also रतिम् (किराता० १।५।३; १।५।३।३) **संकथाभि:**—Cp. यत्संबन्धि-कथाभि: etc., (उत्तर० २।२८।२). **स्रुत०**—√स्रु I. P., to flow, to trickle, to ooze, Cp. नहि निम्बात् स्रवेत् क्षौद्रम्.

Stanza 13. **वनप्रवास:**—In this Sītā lived with Rāma.

Page 64. **निर्वासितायाः असदृशम्**—See meanings and com. Also see notes on समुचित (40, 15). Cp. आर्यपुत्र, असदृशं खल्वेतत् वचनमस्य० (उत्तर० ३।१२-१३ ; पृ० ७२, प० ८). Cp. poet's parallel usage चिर-जीविता (१३, २). Other parallel words like क्षिप्रकारिता etc., are in daily use. **सहायिनि**—See note on साहायकम् (3, 3,) Here सहाय (a part of the तद्धितान्त-word सहायिनी) is used to mean 'assistance'. We know that in वृत्तिs, (as समास, तद्धित etc.,) सहाय is used in this sense, specially in Smṛtis and Purāṇas. Cp. Manu. IV. 238, 239 and 242. **अप्येतत्**—अपि in the beginning of a sentence is interrogative. It does not mean 'even'.

Page 65. **दिवसावसान-विनिवारित-प्रिय-समागमेव चक्रवाकी**—The pair of ruddy goose is a standard of comparison for the love of husband and wife. Cp. चक्रवाकेव दम्पती (अथर्व०), नैवेदानीं तादृशाश्चक्रवाकाः (स्वप्न० १।१३।१). रथाङ्ग-नाम्नो-रिव भाव-बन्धनं० (रघु० ३।२४). Both are sorely grieved when separated from each other. Cp. विक्रमो० ४।२०, and हला, पश्य—नलिनी-पत्र-मात्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारसति। (शकुन्तला ४।१४-१५). These birds are said to move in pairs in the day-time but in the night they are separated, both keeping on the opposite banks of a stream or a pond etc., and calling out each other. Cp. the present sentence of our play and also एषाऽपि प्रियेण विना० (शकु० ४।१६). **उत्सादितं** etc.—Rāma thinks Sītā must be dead and he being averse to a second marriage, the Raghu-line is over. Cp. उत्तर० ३।२८. Lakṣmaṇa also stated Rāma as कुल-शेष (III. 1 *supra*). But then Rāma knew that his other brothers had sons and so the poet should not have made Rāma himself speak in this strain. **अतिमात्रम्**—(Adv.) अतिक्रान्ता मात्रा यस्मिन् कर्मणि, तद् यथा भवति तथा. **स्तिमिता०**,—Cp. अचाप्यनवस्थित-स्तिमित० (उत्तर० ३।४१-४२ ; पृ० ६०, प० ८). **अश्रु-चयम्**—We cannot make out how the previous editors went on rendering अस्सुचअं (Pkt., l. 16, *supra*), as अश्रुसंचयम्. Nor is the usage of चय unidiomatic. Cp. चयस्त्विषामित्यवधारितं पुरा (शिशु० १।३।१) and ध्वनित-सूचितमम्बुमुचां चयम् (किराता० ५।१२।४).

Page 66. **इतोऽपसरामि कथम्**—Here text seems broken. We have made up the deficiency by supplying these words. **प्रविशत्यृषिः**—See notes on नेपथ्य ऋषिः (p. 46, l. 7 *supra*). **भगवता वाल्मीकिना**—For the form of address cp. भगवन्निति वक्तव्याः सर्वैर्देवर्षि-लिङ्गिनः (साहित्यद० ६।१४९). **राम-भद्रः**—" 'Child Rāma'. This form of address has a blessing implied in it and bespeaks seniority and superiority on the part of the speaker." (Kale) **आकाङ्क्षमाणम्**—√काङ्क्ष I. P., (but *ubhaya.*, in epic), to wish, to long for, to expect, to wait. आ √काङ्क्ष् also has the same pada and meaning. Due to epic influence the poet uses it ātmanepada here. This should not be imitated. For ātmanepada usage cp. न काङ्क्षे विजयं कृष्ण० (भगवद्गीता १।३२). For parasmaipada usages cp. मनु० ३।२४२, रघु० ५।३८ ; आकाङ्क्षन्तीं नयन-सलिलोत्पीड-रुद्धावकाशाम् (मेघ० २।३१) and मधुव्रतः काङ्क्षति वल्लिमन्याम् (साहित्य० १०।५१ व्याख्या).

Page 67. **इत एवाभिवर्तते**—Again a वृत्त-गन्धि sentence. The line again occurs twice. See p. 117, l. 8 and p. 133, l. 5 *infra*. It is verbally borrowed from Uttara. VII. I.

Stanza 14. निदाघार्चिः (m.)—निदाघ means (1) summers, (2) hot and (3) sweat. Here it means 'hot' (नितरां दह्यते अनेन). Then, निदाघाः उष्णाः, अर्चींषि रश्मयः यस्य सः निदाघार्चिः. The hot-rayed one, i.e., the sun. The word seems to be formed on the analogy of उष्ण-रश्मि, उष्णदीधिति, घर्मांशु etc. Undoubtedly the context here shows that the summer-sun is being described, but in itself the word means simply sun. It does not mean either summer-sun or rays. P. Nṛsimha Deva here takes recourse to लक्षणा. लक्षणा should never be resorted to where अभिधा would do. ०निकटं छाया—A and C read ०कटं च्छा०. This is incorrect. Before *sandhi* we get निकटम्+छाया. Then this म् is changed into an anusvāra according to मोऽनुस्वारः (पा० ८।३।२३). At this stage we cannot apply छे च (पा० ६।१।७३). Vide पूर्वत्रासिद्धम् (पा० ८।२।१). रामाभिधानो हरिः—Cp. रामाह्वयस्य etc. (23, 11).

अतिक्रान्त-मानुषेण etc.—(Cp. Manu. V. 96. (Notes p. 13). प्रभावेण—The other alternative is प्रभावेन. Vide Pāṇ. VIII. 4, 11. Cp. त्वत्प्रभावेन (p. 157, l, 2 *infra*).

Page 68. *Stanza 15.* For verbal resemblance see Raghu. I. 13 and IV. 13.

राजन् (l. 3)—For form of address, see Sāhitya. VI. 144-5. आर्यस्य (l. 6)—For this form of address, see Sāh. VI. 146. अति-क्रान्तो मध्याह्नः—It would here appear that Rāma does not observe mid-day rites. For a reference to mid-day in Bhavabhūti cp., तात, ललाट-तपो घर्मांशुः। (उत्तर० ६।२२-२३, पृ० १५२).

Stanza 16. A beautiful simile indeed. अध्वनीनाः—अध्वानम् अलं गच्छन्ति।

Stanza 17. Description of an elephant in hot days. ०तापम्—*lit.*, heat; *here* hot time. ०अवगाह (m.)—See note on the word (p. 24, l. 11 *supra*). नीत्वा—Having passed. आह्लाद्यमान०—*Pass. Pre. Part.* from आ+ √ह्लाद् I. Ā., to be glad, to rejoice. **(Page 69).** प्रणुन्न—*Past Pass. Part.* from प्र+ √नुद् VI. U., to push, to incite, to throw. प्र+ √नुद्+त (क्त). कर-घात०etc.—For analysis see the commentary. Others have put it thus: करस्य घातैः या झाङ्कृतिः, तेन सहितं सरितो कल्लोलानां चक्रं यस्य सः. This is not good: मध्यम-पद-लोपि समास (as we have here by omitting सहित) should not be resorted to if we can do without it. झांकृति—Cp. उत्तर० २।१४।२. कल्लोल-चक्र—Elsewhere he uses कल्लोल-वलय (149, 10 in the same sense. करी—(करिन्) an elephant. करः (trunk) अस्य अस्ति इति. कर+इन् (इनि); अत इनि-ठनौ (पा० ५।२।११५). The elephant is very favourite with Bhavabhūti as well. He has described or referred to it

in various places. Cp. द्विप (उत्तर० २।८), इभ (उ० २।२१), करि-कलभक (उ० ३।६), तव पुत्रः वारणानां विजेता (उ० ३।१५।३), द्विरद (उ० ५।५) and कुञ्जर-घटा (उ० ५।६).

ACT IV

Page 70. This act describes events which occurred about a week later than the events described in the previous act. (See Time Analysis). **जरणवदि** (l. 3), **यज्ञवति** (l. 4), **यज्ञवती** (l. 13)—The previous readings are clearly wrong. Cp. अहं च सीतायाः पार्श्व-परिवर्तिनी भवामि' (72, 20) and यज्ञवती (p. 73, l. 1 *infra*). It should further be noted that had the correct name been यज्ञवेदि we would have जरणवेदे in Prākṛta and यज्ञवेदे in Saṃskṛta in the vocative case, instead of जरणवेदि and यज्ञवेदि found in previous editions. It is quite interesting to note that यज्ञवेदि and यज्ञवती have been recognised as two distinct hermit-girls, as is clear from the text, translation and the list of dramatis personæ. Dr. Woolner's identification of Yajnavedi with the प्रथमा of Act II is not plausible. The प्रथमा of Act II could never put the question किं जानीतः कुश-लवौ रामस्याऽऽत्मनश्च संबन्धम्. The tone in which Yajnavatī refers to Sītā, and the strain in which she later on talks with her clearly show that both of them were good friends. But the passage शृणु अत्र सप्तमे दिवसे......अतिवाहयति (p. 71, l. 10—p. 71. l. 8), suggests that she was a new-comer to the Naimiṣa forest and most probably she reached there on the day of the present scene. Her above quoted query, 'किं जानीतः......संबन्धम् ? (p. 72, l. 13) shows that she had been separated from Sītā, for a pretty long time.

संगीतक०—संगीत is singing in accompaniment with dance and musical instruments. Cp. नृत्यैर्गीतैस्तथा वाद्यैस्त्रिभिः संगीतमुच्यते. **विश्रम** (*m.*)—See Pāṇ. VII. 3, 44. We generally come across the other form of the word, *viz.*, विश्राम. **अंग्र कोसिएण** (l. 15) and **आर्य-कौशिकेन**[1] (l. 16)—See the previous Prākṛta reading आर्य हसिएण. We have the right word by changing one syllable 'ह' of Prākṛta (the real text), as 'को'. Jester, a permenant member of such Saṃskṛta plays was ignored by Bhavabhūti in this Rāma story, but Dinnāga has reinstated him. It should be remembered that Vālmīki's Rāmāyaṇa also describes jesters (हास्यकाराः) in Rāma's Court. Vide Uttara-Kāṇḍa, Canto 43.

[1] Cp. p. 94, l. 13 ; p. 95, l. 12 and 13 ; p. 97, l. 12 ; p. 106, l. 7 : p.117, l. 7 ; p. 119, 7 ; p. 128, l. 9 ; and p. 133, l. 3 *infra*.

Page 71. **अद्य** (l. 10)—Here it means 'from this day.' It is here ablative in sense and not locative as usual. Cp. अद्य चतुर्थेऽहनि प्रचण्डवर्मा मरिष्यति (दशकुमारचरित, विश्रुत०, p. 271, l. 10), and गच्छमीति ...अद्य प्रेम etc. (साहि० १०।५६-६०). The word has been misunderstood and consequently the idea of the passage could not be followed properly. With the sense taken by others, the sentence **ततः प्रभृति** सीता रामस्य दर्शनपथं परिहरन्ती दीर्घिका-तीरे **सकलं दिवसमतियाहयति** (p. 72, ll. 6-8), will have no sense at all.

Our author's predecessor Bhavabhūti had also made Sītā invisible through the power of Gaṅgā. Cp. न च त्वामवनि-पृष्ठ-चारिणी-मस्मत्प्रभावाद् वन-देवता अपि द्रक्ष्यन्ति। किं पुनर्मर्त्याः। उत्तर० ३, ३-४, पृ० ६६; प० ६-१०). But the poet made even her shade invisible. This was more than Gaṅgā had ordained. The later poet detects the mistake and improves upon his predecessor. Here Rāma sees Sītā's reflection in water. In the preceding drama only Sītā is invisible; here all the ladies of the hermitage are invisible on the pond. This is an amplification.

Page 72. **किं जानीतः कुश-लवौ** etc.—It appears that everybody in Vālmīki's hermitage excepting Kuśa and Lava recognises Sītā and knows her past history. Cp., (1) प्रथमा—(to Vedavatī)... ...सीतायास्तव प्रिया-सख्याः... ...(35, 4) and the following discourse. (2) तापसः (Probably the dull काश्यप)—तथा सुकुमारी देवी सीता...(48, 8). (3) प्रथमा (i.e., वेदवती, to यज्ञवती)—...अहं प्रभाव-निर्मितेन सीता-रूपेण...(70, 6). (4) The present question of Yajnavatī (5) कण्वः—स एष रामो......सीता-सुताभ्यां......(VI. 15). Surely Kuśa and Lava simply know the word Sītā and nothing more. Cp. (1) वेदवती—...बाल-भावेन etc. (72, 12). (2) कुशः—युज्यते कुशल-प्रश्नः, प्रणामस्तु कथम्? (116, 10). (3) कुशः—अयि वत्स, काऽसौ वाल्मीकिस्तपो-वने सीता नाम? लवः—न काचित्, केवलं गीति-निबन्धनानि सीता-सीतेत्यक्षराणि (140, 12). In उत्तररामचरित, among the ladies, only अरुन्धती knew the secret; others did not know it. In Vālmīki's hermitage, where Kuśa and Lava were brought up (separated from Sītā, living in Pātāla in Uttara.) even Atreyī, so kindly disposed towards Sītā (cp. Uttara. II. 6) did not recognise Kuśa and Lava. See Uttara-rāmacarita II. 3—4. **कुतस्तस्याऽऽगमः**—The sense is not very clear. **पार्श्व-परिवर्तिनी भवामि**—I shall be in the company of. It does not mean that she is Sītā's attendant. They are friends. Wonder that Sītā is made to have attendants in Vālmīki's hermitage.

Page 73. **उत्तरीय** and **प्रावरण**—Both the words have the same sense here, Cp. उत्तरीय-युगल० (l.3), एतत्प्रावरणम् (l. 11 *infra*) and

आत्मनो दिव्यमुत्तरीयकम् (74, 8). In स्वप्नवासव-दत्त of Bhāsa we find प्रावारक in the same sense. Cp. आत्मनः प्रावारकं गृहीत्वा आगमिष्यामि (V, 6—7). For analysis of the compound see com. Or we may take प्रावरण as an abstract noun उत्तरीये कृतं प्रावरणं (अपरस्य उत्तरीयस्य आच्छादनं धारणं) यया सा. The former analysis is the better one. The word again occurs on p. 92, l. 9 *infra*. That उत्तरीय is something like a shawl (चद्दर, दुपट्टा) which can be shrouded round the upper body is quite clear from this act. Both Rāma and Sītā accidently change their उत्तरीय and hence there is nothing in these which makes the garment wearable by one particular sex only. In Uttararāmacarita Rāma waves an end of his उत्तरीय as a flag to stop the battle between Lava and Candraketu. Cp. क इदानीमेष ससंभ्रमोत्क्षिप्त-कर-भ्रमितोत्तरीयाञ्चलो etc. (उत्तर० ६।६-७; पृ० १४३, प० ६—७). तरङ्ग-वाहिना—The previous chāyā ०वाहिणा is also correct. See Pāṇ. VIII. 4, 11. The word may be analysed as तरङ्गेभ्यः वहति, तच्छीलः. Cp. Raghu. I. 43 and Uttar. III. 2.

Page 74. महा-राज०—It refers to Daśaratha. वन-प्रवासे (l. 2) —The locative in chāyā may be replaced by dative. The Prākṛtas have generally lost dative, but chāyā must follow Saṃskṛta idiom. परित्यक्ता—See com. Though परि√त्यज् has some analogous meaning with वि √सृज्, but we have not seen it used in this sense. For the use of वि√सृज् in this sense Cp. Raghu VIII. 81, XI. 57, XII. 18, 19. The word has been used in connection with Rāma's banishment as well. Cp. आहूतस्याभिषेकाय विसृष्टस्य वनाय च । न मया लक्षितस्तस्य स्वल्पोऽप्याकार-विभ्रमः ॥ (दशरूपक २।५, साहित्य० ३।५३), The translation 'abandoned' for 'वन-प्रवासाय (or ०वासे)' परित्यक्ता' is simply ludicrous. मायावती—She was a sylvan deity of Citrakūṭa. The word is a proper noun and is again used as such on p. 91, l. 8. In none of these places does it mean 'possessed of miraculous power.' वन देवता is adjective to मायावती (in both the places) and not *vice versa*. Note that Uttararāmacarita, the preceeding play, has वासन्ती as जन-स्थान-वन-देवता and a great friend to Sītā. प्रणतिम्—See com. Cp. Bhaṭṭi. V. 76. द्विगुण-विस्तारमाणा-शयनम् etc.—The text here does not seem correct. रात्रि-दिवम्—रात्रौ च दिवा च. But here the sense is that of accusative rather than of locative and so we may analyse here as रात्रिं च दिवा च (द्वन्द्व).

Page 75. कदनानि—Mental troubles; griefs. कदन= √कद् IV. A., to be confused, to suffer mentally, to grieve, to weep, + अन

(ल्युट्). In Uttararāmacarita it has been used in the sense of destruction. Cp. तत् किं निजे परिजने कदनं करोषि (उत्तर० ५।१०). The sentence means that unexpected miseries (agonies) or griefs often befall human beings (and one should face them boldly, as there is no other alternative). If the text be आलक्षणीयानि the sentence may mean 'such miseries can befall (any time)' (and so everybody should be always prepared for them). The significance is the same. Cp. स्वप्न-वासव-दत्तम् १।४।३; मेघ० २।४६।३; शाकु० १।१५; मृच्छ० ६।२; उत्तर० ७।४. राज-हंस—A swan. Cp. हंस-मिथुन० (84, 8). कलहंस, राजहंस and हंस are the same. See note on कलहंस (4, 11). ०मिथुन (n.)—A pair, a couple. The word is used in singular, when only two individuals (one couple) is meant. Cp. युगलम् (36, 4). अनुभवतीति—इति here means 'as'. We should have a full stop after इति. एवमनासादित-विरहं समागम-सुखमनुभवति is an argument to support the statement अति-धन्यं खल्वेतद् राजहंस-मिथुनम्. दम्पत्योः—See notes on दम्पति (p. 38, l. 9). It should be noted that दम्पति always means a married couple and the word 'married' is not supplied here according to context. येन—As, since, (and not 'this is why'). People have made a queer jumble of this para. ०ललित०—This has a technical sense in rhetorics. This is a स्वभावज अलंकार of ladies. See Sāh. III. 105.

Page 76. दाशरथिम्—दशरथस्य अपत्यम् पुमान् दाशरथिः, तम्. Cp. दशरथात्मजः (68, 2). रामणीयक—रमणीयस्य भावः.

Page 77. *Stanza 1.* सम मार्ग—Even path. विदूरात्—For the use of ablative see note on अन्तिकात् (p. 133, l. 13 *infra*).

तापस-विरुद्धमामन्त्रणम्—Unascetic address. Really the address 'राजन्' is not unascetic. See Sāh. VI. 145. The remark would be all right if the preceding 'वयस्य' is taken as a part of the following compound; वयस्यः च असौ तापसः वयस्य-तापसः, तस्य विरुद्धम्, वयस्य-तापस-विरुद्धम्. वयसः परिणामेन—By the change brought about by age. Distinguish between आयुष् and वयस्. We can say कियद् वयः ? (How much is your age ?), but not कियद् आयुः? आयुष् *means* the whole span of life that a living being is to have in one birth. Cp. आयुर्जीवन-कालः स्यात् (नाम-लिङ्गानु०). परिणाम *means* result, end, ripening, transformation. The usage of this word and its root (परि √णम् *Conj. I, Ubha.*) is noteworthy. We say पयोदधि-रूपेण परिणमति (-ते). वयसः परिणाम or simply परिणाम with reference to वयस् (age) *means* old age. Cp. वयः परिणतेः (99, 4) and Raghu. VIII. 11.

Stanza 2. शैशवे—शिशोः भावः कर्म वा. शिशु originally used for an infant, a suckling (शेते इति शिशुः 'one that lies') is used in the

sense of a child or a boy as well. Cp. शिशुर्वा शिष्या वा (उत्तर० ४।११) and शैशवेऽभ्यस्त-विद्यानाम् (रघु० १।८). Hence शैशव = infancy, childhood, boyhood. It is clear that Kaṇva and Rāma lived together in boyhood, and presumably for studies in Vālmīki's hermitage.

अहो धीरोदात्तोऽयमुपालम्भः—This is again an instance of वृत्त-गन्धि composition. See notes on ततः प्रविशति etc. (p. 4, l. 1 *supra*).

Cp. र सै रु द्रै शिष्ठ न्ना य म न स भ ला गः शि ख रि णी
अ हो धी रो दा त्तो य मु × × × × × × × ×

Also cp. the scheme of an odd verse of a śloka,

o o o o ◡ — — o
रो दा त्तो य मु पा ल म्भः

उच्यतां यद् विवक्षितम्—Again a वृत्त-गन्धि line. It is an even verse of a śloka.

Paga 78. *Stanza 3.* Forest—fragrant and full of flowers and fruits. **फल-भर-नमितानां** etc.—Cp. the first two words with the first two words of फल-भर-परिणाम- श्याम-जम्बू-निकुञ्ज० (उ० २।२०।३), in the same metre. भर could mean 'burden' but 'excess', 'exuberance' gives better sense and hence is better interpretation. **फल-भर०......वनान्तः**—Cp. परिणत-फल-श्याम-जम्बू-वनान्तः (मेघ० १।२८।३). **वनान्तः**—Forest region. For usage cp. ०जम्बूवनान्ताः (मेघ० just quoted), वनान्त-संगीत-सखीररोदयत् (कुमार० ५।५६।४), यत्र रम्यो वनान्तः (उत्तर० २।२५।४). This last quotation should be compared with the last line of the stanza as well. For the description cp. गोदावर्याः...... वनान्तः ॥ (उत्तर० २।२५). Surely Bhavabhūti's description is superior.

Stanza 4. Rāma's great esteem for penance forests. **क्रतु-होम-पावक-धिया**—The kings always had the highest regard for the hermits and the hermitages. For their great regard and their consequent anxiety to avoid inconvenience to the hermits cp. गच्छ प्रतीहार-भूमिम् । समाज्ञापय......(110, 1-3) and ननु मूल......(110, 8—111, 4), अहो धिक् पौरा अस्मदन्वेषिणस्तपोवनमुपरुन्धन्ति । (शाकु० १।३०-३१), यथा न मे सैनिकास्तपोवनमुपरुन्धन्ति तथा निषेद्धव्याः (शाकु० २।६-७), भो भोः सैनिकाः, एष खलु कुमारश्चन्द्रकेतुराज्ञापयति—न केनचिदाश्रमाभ्यर्ण-भूमय आक्रमितव्याः इति। उत्तर० ४।२२-२३, पृ० ११८, प० ३-४). Also cp. Svapna. I. 3 and 5 and Raghu. I. 37.

Page 79. **युक्तरूपोऽयं......**—For the analysis of युक्तरूप see the com. It should be noted that the latter part of this word, *viz.*, रूप (रूपप्) is a nominal-termination (तद्धित). Vide प्रशंसायां रूपप् (पा० ५।३।६६). The sages were always conscious of the great regard and the sincere efforts of the kings about themselves and at

times they expressed their appreciation. Cp. जन्म यस्य० (शाकु० १।१२). ०अभ्युदय-निःश्रेयस० (l. 2)—For verbal analogy cp. Vaiśeṣika I. 1, 2. निष्प्रत्यूह०—निस्+प्रत्यूह. Cerebralisation according to Pāṇ. VIII. 3, 41. तपः-सिद्धि-क्षेत्रे—In (this) sacred place (क्षेत्र) for obtaining success (perfection सिद्धि) in penances. When a man achieves success in his penances he gets eight superhuman powers. These are also known as सिद्धिs. They are :—१ अणिमा २ लघिमा ३ प्राप्तिः ४ प्राकाम्यं ५ महिमा तथा । ६ ईशित्वं च ७ वशित्वं च तथा ८ कामावसायिता ॥ क्षेत्र (n.) is a sacred place or a place of pilgrimage. Cp. धर्मक्षेत्रे कुरुक्षेत्रे (भगवद्गीता १।१). ०राजर्षि०—A sage-like king. This is a title used to refer to pious kings. They are held as sages, though kings. राजा च असौ ऋषिः च. For the penances of a king cp. अध्याक्रान्ता वसति० (शाकु० २।१४) and राज्याऽऽश्रम-निवासेऽपि प्राप्त-कष्ट-मुनि-व्रतः (उत्तर० ७।१).

Stanza 5. आनाकम्—आ denotes limit (inclusive or exclusive). The mode of analysis in the two cases should be noted. For exclusive limit it is नाकम् आरभ्य इति आ-नाकम्. In other case it is नाकम् अभिव्याप्य इति आ-नाकम्. एक-धनुषा—See com. Cp. Raghu. I. 19. Previous commentators have interpreted it like 'एकेन धनुषा, धनुर्भङ्गस्यानवकाशतया एकमेव धनुः पर्याप्तं जगतीविजित्यै. We think the poet has imbibed here Kālidāsa's idea. क्रतु-शतैः—Only hundred अश्वमेध sacrifices are held sufficient to get Indra's place. The plurality of शत here is due to the plurality of kings. इक्ष्वाकवः—इक्ष्वाकोः गोत्रापत्यानि. उपाऽऽश्रयन्ते—See com. Others have explained it as सेवन्ते. This is only groping in the darkness and not the exact sense. The usage of the उपाऽऽ √श्रि in the sense given by us is famous in Jains. Cp. their word उपाऽऽश्रय for a Jain monastery. The word is used as उपासरा in Rajputānā and as पासरा in the Panjāb. But our people have also used it in exactly the same sense. Cp. त्यागाधिकाः स्वर्गमुपाऽऽश्रयन्ते (काव्यमीमांसा अ० १२). For its usage in other sense cp. Uttara. I. 37, 2. The idea in the śloka is well-known. Cp. Raghu. III. 69, 70; VII. 71; XVIII. 26. Uttar. I. 22. Also cp. Sak. IV. 20; VII. 20.

Page 80. इदमनन्य० etc.—Here is again an instance of वृत्तगन्धि style Cp.

द्रु त वि ल म्बि त मा ह न भौ भ रौ
इ द म न न्य त पो व न सा + +

For verbal analogy cp. इदमनन्य (परायणमन्यथा) (शाकु० ३।१७).

Stanza 6. ०महेश्वर०—महान् च असौ ईश्वरः. ईश्वर and महेश्वर both mean Śiva. For the meaning of ईश्वर cp. यस्मिन्नीश्वर इत्यनन्य० (विक्रमो० १।१।२). ज्योत्स्नया—ज्योतिः अस्याम् अस्ति इति ज्योत्स्ना. Vide Pāṇ. V. 2, 114. कवोष्णताम्—ईषद् उष्णः कवोष्णः, तस्य भावः, कवोष्णता, ताम्. Here कु is compounded with उष्ण, but we analyse the compound with ईषद् (instead of कु). Thus it is an example of अ-स्व-पद-विग्रह नित्य-समास. उपगतः—Attaining to; *here* becoming. (But not 'remainig'). तिग्मः—See com. Cp. तिग्म-रुचि (99, 5) and तिग्म-रश्मि (100, 5). For the mellowness of the sun's rays cp. Kumāra. II. 33.

Stanza 7. एतस्मिन् विततध्वरे—In this (forest) in which sacrifices are performed (continuously). Here विततध्वरे is an adjective to एतस्मिन् (वने). It should not be taken as an independent noun. And to make एतस्मिन् qualify विततध्वरे is still more ghastly. Kaṇva is emphasizing the general high character of the forest and not its importance in those particular days only. Cp. विरचित-परिवेष-श्यामलोपान्त-रेखः (78, 3); निष्प्रत्यूह-तपः-सिद्धि-क्षेत्रे पूर्व-राजर्षि-वंशाध्यासिते (79, 2); इक्ष्वाकवः...उपाश्रयन्ते (79, 6-7); संनिवसन्महेश्वर० (80, 3); सतत-प्रवृत्त-महाध्वरेण धर्मारण्येन (81, 1); विरचयति शची सदैव नूनम् (81, 4), etc. आलान—A tying post or a tying rope. Here 'a tying post.' आलानतां प्रापिताः—Reduced to the condition of tying post; used as a tying post. The interpretation 'reduced to mere tying posts' is not correct. Airāvaṇa could be tied to one tree at a time. · Others were surely serving other purposes e.g., supplying of shade, fruits, sacrificial and other fuel etc. उच्च-निवेशितेन नयनेनाऽऽलोकनीयाः—The elephant of the lord of gods (Indra) should be naturally very huge. And an elephant is to be tied to the trunk of a tree and not to its branches or the top. Thus the poet means that the trees in the forest are so tall that their trunks are not less high than ऐरावण. It is thus clear that the interpretation 'the tops of which are visible to an eye set on high' is quite out of place. ०ऐरावण०—The other spelling is ऐरावत. For the idea of the fourth verse cp. Raghu. IV. 76. For further comparison see notes on IV. 8 *infra*.

Page 81. नन्दन—The garden in heaven. Another sense—delighter, son (150, 6). पुरं-दरः—पुरः अरीणां दारयति इति, Indra.

Stanza 8. Indra is invited to sacrifice. His wife is grieved at the idea of separation. वेणि०—(वेणी as well; see 41, 17) braid ofhar .i For the continuity of sacrifices mentioned before

(80, 8; and 81, 1), for Indra's invitation and for the consequent condition of Indrāṇī cp. Raghu. VI. 23.

Page 82. *Stanza 9.* **मधु-व्रतानाम्**—मधु-व्रतं भक्ष्यं येषां ते. Cp. 'व्रतमपि व्रतमुच्यते' (Nir. II. 13). **निस्पन्द॰**—The reading निष्पन्द is wrong. निस्+स्पन्द=निस्पन्द, निस्स्पन्द or निःस्पन्द. See notes on निःस्पृह (p. 16, l. 3 *supra*). The form in the text is the first of these. By mistake people have misspelt it as निष्पन्द on the analogy of निष्प्रत्यूह (79, 2; see note thereon), निष्करुण (88, 7) etc. We find this mistake in greatest authors. Cp. Raghu. VI. 40[1] and अति-चिर-निरुद्ध-निष्पन्दं हृदयमस्याः (उत्तर॰ ४।१४—१५; पृ॰ ११०, प॰ ६-७). But really the formation of निस्पन्द (=निस्+स्पन्द) is not analogous with that of निष्प्रत्यूह (=निस्+प्रत्यूह) etc., and so we cannot have cerebralisation here. Cp. निष्पन्द इति षत्वं चिन्त्यम् (वामन॰ ५।२।८८). There are authors who have used the word correctly. Cp. किमेतदिति निस्पन्दा विचिन्त्योवाच जानकी। अहो नु मम रामेण किं कृतं दुष्कृतं पुरा॥ (क्षेमेन्द्रस्य रामायण-मञ्जरी, सीतापरित्याग, ६१). In this stanza the chanting of Sāmaveda is described at its proper occasion, the evening. See notes on साम-नाद (p. 57, l. 4 *supra*). **विहस्य**—Having laughed gently. (Vide Sāh. III. 2, 9).

Stanza 10. **प्रवासिनाम्**—Of people abroad; of men at a distance from their home. Cp. परलोक-नव-प्रवासिनः (कुमार॰ ४।१०). The word generally imbibes the sense of separation from mate,[2] but that is not its primary meaning and should not be emphasized everywhere. **दन्तिनाम्**—दन्तौ (or दन्ताः) येषां सन्ति इति दन्तिनः elephants. दन्त+इन्. Cp. करी (69, 2) and notes there on. Surely Kundamālā's prototype Uttararāmacarita severally mentions elephants, but Diṅnāga perhaps took fancy for the animal as his own name contains the word नाग.

निर्वेदः—In rhetorics this is one of the thirtythree संचारि-भावs (the subordinate feelings, which are also known as व्यभिचारि-भावs). See Sāh. III. 142. Also see Rasagaṅgādhara, first ānana, p. 97.

Page 83. *Stanza 11.* **प्रभावात्**—प्रभाव is supernatural power. It is interesting to note that the word is also used in the sense

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[1] Another form निःस्पन्द has been used correctly by Kalidasa. Cp. मैथिली-तनयोद्गीत-निःस्पन्द-मृगमाश्रमम् (रघु॰ १५।३७).

[2] Cp. Uttara. VI. 38, 2.

of 'effect,' the sense in which it is used in Hindi. Cp. हन्त कुमार-लव-प्रयुक्त-वारुणास्त्र-प्रभाव: खल्वेष: (उत्तर० ६।५—६, पृ० १४२, प० ६).

Stanza 12. **बाढम्** (*Ind.*)—Oh yes, certainly. Cp. बाढम् (l. 7 *supra*). **भूय:** (*Ind.*)—Very much, exceedingly.

Page 84. **अवगाह्य**—We can use वगाह्य as well. Cp. Kumāra. I. 1, 3). **मुहूर्त** (*m.*, *n.*)—A period of two घटिकाs; i.e., 48 minutes; but generally (as here), a moment, some time. **कुल-पते:**—A कुल पति was a great sage who fed and taught a very large number of disciples, say 10,000. Cp. मुनीनां दश-साहस्रं योऽन्न-दानाऽऽदि-पोषणात् । अध्यापयति विप्रर्षिः स वै कुल-पतिः स्मृतः ॥

संनिधानेन संभावयामि—I honour with my presence. Other interpretations are not correct. **०मध्ये छायाम्**—The previous reading is also correct. **कथम्** (l. 6)—It denotes here surprise and not a question.

Stanza 13. **आपाण्डरेण**—When luminaries are reflected in clear water, we may have a perception of different colours, but when a shade is seen in water, the colours are imperceptible. It would appear that Diṅnāga has written this beautiful verse in imitation of परिपाण्डु दुर्बल० etc. (उत्तर० ३।४), a very beautiful and well-known stanza of Bhavabhūti, and surely he has fitted it in a very appropriate place. But unconsciously he has imitated the idea of परिपाण्डु as well, which does not fit here. For the idea in the first two verses cp. वसने परिधूसरे० (Śak. VII. 21).

Page 85. *Stanza 14.* **अन्तर्गत-जलच्छाया**—अन्तर्गता जल० would be better if we later on find it in some manuscript. The principal clause is मया वैदेह्याः जलच्छाया सा एव इति वीक्षिता. Hence the translation 'I saw only the reflection' is not correct. **०संपात०**—Traffic (not 'habitation').

Page 86. **प्रतिमा-सीताम्**—Cp. प्रतिमा-गतो महाराजः (20, 9). **संलक्षिता**—Cp. आर्यपुत्रेण यावन्न प्रेक्ष्ये तावदितोऽपसरामि (66, 2—4). Also cp. मां प्रेक्ष्यानभ्यनुज्ञातेन संनिधानेन राजाऽधिकं कोपिष्यति (उत्तर० ३।१२—१३; पृ० ७२, प० २—३). To us it appears that the previous reading 'संलक्खिदो' (l. 9) presents a corrupted text. If anybody is very anxious to support it, the way is: संलक्षणं संलक्षितम् । भावे क्तः । संलक्षितम् अस्य अस्ति इति संलक्षितः । अर्श आदिभ्योऽच् (पा० ५।२।१२७); संलक्षितवान् इत्यर्थः. Cp. स वर्णि-लिङ्गी विदितः समाययौ (किरात० १। १। ३) and the commantary of Mallinātha thereon. The interpretations—दृष्टः (B), अवलोकितः (C), my lord when seen (D) and 'If my lord is seen to be angry again' (F)—are simply wrong.

Page 87. परिष्वजते—In Uttararāmacarita Sītā only touches Rāma. Cp.......सीतया स्पृश्यमानः...(३।१०-११, पृ० ७१, प० ३) and... हृदि ललाटे च स्पृशति (३।३८—३९, पृ० ८७, प० १४). Here our poet is a step further than his predecessor.

Stanza 15. अनपराद्धा—आपराध्यत् इति अपराद्धः, स्त्री चेद् अपराद्धा, न अपराद्धा, अनपराद्धा. अपराद्ध is *Past Act. Part.* from अप+√राध् *conj.* IV, *Paras.* to propitiate. अप √राध् to offend, to wrong. This is intransitive, but if the person or thing wronged is spoken of, it is generally put in locative or genitive and rarely in dative. Cp. कस्मिन्नपि पूजाऽर्हेऽपराद्धा शकुन्तला (अभिज्ञानशा० ४।१-२), किं पुनरसुरावलेपेन भवतीनामपराद्धम् (विक्रमोर्वशीय १।३-४), न दूये सात्वती-सूनुर्यन्मह्यमपराध्यति (शिशु०२।११).

Page 88. सिद्ध०—The full word is सिद्धयोग, a perfected saint, here Vālmīki. See note on सिद्धि (79, 2). निष्करुणा—निष्करुणा= निस्+करुणा+आ (टाप्). Cp. निष्प्रत्यूह (79, 2). विपरीत—Adverse, opposite; *here*, from the wrong side.

Page 89. *Stanza 16.* विपयाद्—The sandhi between the first and the second verses and similarly between the third and the fourth verses is binding. Cp. नित्या संहितैक-पद-वत् पादेष्वर्धान्त-वर्जम्। (वामन० ५।१।२). See note on नेपथ्य ऋषिः (46, 7).

Stanza 17. बाहूपधानेन—Cp. Uttara. I. 37. पटान्त-शयने—See com. Others have explained it as पटेन अन्तं रम्यं यत् शयनं मञ्चः तस्मिन्, but cp. the word on p. 90, l. 3, 6 (twice), 11; p. 94, l. 4 and p. 103, l. 2.

Page 90. हा प्रिये जनक-राज-पुत्रि, etc.—It is here abundantly clear that Rāma does not hear Sītā's answers.

Stanza 18. स्पृशति—Can affect by touch. √स्पृश् here cannot mean 'touch' simply. When Rāma had fainted anybody could fan him, but what he means is that a pious man (एक-पत्नी-व्रत) as Rāma was, the fanning of another lady could not have such effect upon him. For our interpretation ('to have effect on') of √स्पृश् cp. Kumāra. VI. 95 and Mudrā. VII. 16. See also रामं कथं स्पृशति० (103, 2). Diṅnāga would have done better to have spoken of Sītā's embraces in these two places (90, 11 and 103, 2), and at least in the latter. But he has attached greater importance to touch (स्पर्श) most probably under the influence of Bhavabhūti, who speaks of the enlivening influence of touch again and again. Cp. Uttara. I. 35; III. 10, 11, 12, 14, 39, 40.

तेनैव...आकर्षति—In Uttararāmacarita Rāma only holds a hand of Sītā, when she was touching him to bring him

to senses. Cp. III. 43 with the following इति गृह्णाति. But Diṅnāga advances further. He makes Rāma draw Sītā's garment. परकीयेण—The previous reading परकीयेन was wrong. Vide Pāṇ. VII. 4, 2.

Page 91. कोविदस्य—This well befits with परकीयेण उत्तरीयेण अश्रु-प्रमार्जनम्. We do not see how could कोपित be supported here. A man made indignant is not in his proper senses. How could he be wise enough to make overtures of love by using other's garments. To us it appears perfectly rejectible. परिधानकम्—See commentary. We can have ल्यु according to नन्दि-ग्रहि-पचादिभ्यो ल्यु-णिन्यचः (पा० ६।१।१३४). We can have active ल्युट् as well according to कृत्य-ल्युटो बहुलम् (पा० ३।३।११३). Cp. समीरण १०।११ ; कला-दर्शनौ (112, 8) and दारुणत्व-सूचनः. Also cp. विकासन, संतर्पण, मोहन (उत्तर० १।३६) परिसर्पण (उ०३।११), संजीवन (३।११, १२), दमन (४।३२) etc.

Stanza 19. अविमृश्य-विधायिना—अ-विमृश्य विदधाति तच्छीलः, तेन. ज्योत्स्ना-निर्मोक-ललितम्—ज्योत्स्ना च, निर्मोकः च, ज्योत्स्ना-निर्मोकौ, तौ इव ललितम्. Or, ज्योत्स्नायां निर्मोक ज्योत्स्ना-निर्मोकः, स इव ललितम्. Both ज्योत्स्ना and निर्मोक are standards of comparison for describing beauty and delicay. Cp. Uttara. I. 30, III, 26 and, भोः किं नु खल्वेतद् भुजंगनिर्मोक इव संमुखेऽस्माकं निपतितम् (विक्रमो० २।११-१२). तदेव—Generally people adopt another reading when there is some difficulty in explaining the one before them. According to this principle we think तदेव to be the original text. The other reading is quite easy to construe. तया=सीतया (B), तया=पूर्वं परिचितया (C). The latter is the correct one.

Page 92. *Stanza 20.* We think that here Rāma reproduces the various possible utilities of the shawl as explained by Māyāvatī when presenting it to Sītā. Other commentators think that Rāma means that the garment has served these purposes. It should be borne in mind that Rāma is a man of very sober temper. He avoids even hearing others talking over his love-affairs. Cp. अलं कालातिपातेन (135, 11).

Page 93. अ-संक्रान्त०—सम् √क्रम् *means* to pass over to, to be transferred to etc. Hence we have संक्रामक व्याधि contagious disease. With this central idea this word is used for 'teaching' as well. Cp. संक्रान्तिरन्यस्य विशेष-युक्ता (मालविका० १।१६।२). Also cp. पुत्र-संक्रान्त-लक्ष्मीकः (उत्तर० १।२२). In the present case if the unguents (विलेपन) were applied to body, their scent (आमोद) could be transferred to the garment. Thus संक्रान्त *means* tranferred to,

passed over to. It does not mean 'scented with'. ०परिश्रान्तम्—The text seems corrupt. It should have been ०विश्रान्तम्. Queer interpretation have been offered. D's translation and notes seem irreconciliable with each other.

Page 94. *Stanza 21.* **सुमावचयाय**—It is here that we become difinite that the poet uses the wrong word अवचय and not the correct अवचाय. **आसन्ना मम दिवसावसान-वेला**—The evening time has come and so Sītā is compelled to retire, thinking of her evening ritual. **प्रिय-वयस्यः कौशिकः**—Cp. Sāh. VI. 146. Sītā naturally uses the same word which her husband Rāma would use for his विदूषक. **अन्वेषयन्**—The previous reading अन्विष्यन् has been replaced by this word. It is surely desirable to use poet's own language (unless it is wrong) in the chāyā as well.

Page 95. **प्रिय-वयस्य**—Cp. Sāh VI. 144-5. **निभृत०**—See notes on the word (58, 5). It does not mean 'exceedingly.' **कुतः**—Here तस् (तसिल्; Vide पञ्चम्यास्तसिल्। पा० ५।३।७) is ablative in sense and not locative and so it means 'whence' and not 'where'. **अन्वेषयतः**—The nominative अन्वेषयमाणः is simply ludicrous.

Page 96. **०संकथा**—A talk. **मन्त्र्यमाणम्**—Being talked over (not necessarily 'being hatched'). Tilottamā never consulted Vedavatī about devising any scheme. Her programme was already set up. She only wanted some help in its execution. Yajnavatī also calls Tilottamā's words 'a talk' (आलाप 70, 14) and not 'a consultation'. In dramas this root is generally used in the sense of 'talking', 'speaking.' Cp. किमपि हृदये कृत्वा मन्त्रयेथे (अभिज्ञान-शाकुन्तल १। २२—२३). **अ-प्रियम्**—च प्रियम् is simply wonderful. **मूढ-गर्भ**—A difficult labour. It has been described as: मूढः करोति पवनः खलु मूढ-गर्भम्। शूलं च योनि-जठराऽऽदिषु मूत्र-संगम्॥ (माधव-। योनि व्यापत्ति०। १२). Also cp., तरुणं शोणित-स्राविणः तस्यैव कदाचित् विवृद्धमसम्यगागत-मपत्यपथमनुप्राप्तमनिरस्यमानमपानवैगुण्य-संमोहितं गर्भं मूढ-गर्भमित्याचक्षते (सुश्रुतसंहिता। निदानस्थान। अध्याय ८। ३). This मूढ-गर्भ is surely much troublesome upto delivery and sometimes causes death even. The previous reading गूढ-गर्भ is obviously wrong. Confusion between ग and म is easy. To quote an instance, in Uttararāmcarita we have यद्वा सर्व-साधारणो ह्यष मनसो मोह-ग्रन्थिः (७। ३-४; पृ० १६७, प० ८). Here for मोह-ग्रन्थिः certain manuscripts read मूढ-ग्रन्थिः while others read गूढ-ग्रन्थिः. (See Kale's edition, footnote 9). **स्त्री-संबद्धमेव** etc.—A pious man like Rāma would not like to hear matters concerning adies other than Sītā.

Page 97. तिलोत्तमा सिलोत्तमा—Mark the way of reiteration of words in Samskrta (or at least in Prākrta). This is just what we have in our modern dialects. सिलो० cannot be taken as शीलो०. **चरितमनुष्ठाय**—See com. Cp. अहं प्रभाव-निर्मितेन सीता-रूपेण...... (70, 6—7). The translation 'performing the deeds' is misleading. **तत्र-भवत्याः**—Cp. Sāh. VI. 149. **अभिज्ञान** (*n.*)—A sign.

Page 98. *Stanza 22.* **मृग-तृष्णिकाम्**—See com. This is a short form of मृग-तृष्णाऽम्भस्, which is also found in usage. Cp. मृग-तृष्णा-ऽम्भसि स्नातः शश-शृङ्ग-धनुर्धरः । एष वन्ध्या-सुतो याति ख-पुष्प-कृत-शेखरः ॥ (सुभाषितावलि). **नैपुणम्**—निपुणस्य भावः नैपुणम्.

Page 99. *Stanza 23.* **वयः-परिणतैः**—See notes on वयसः परिणामेन (77, 6). **तिग्म-रुचिः**—One having fierce (or scorching) rays ; the sun. Cp. तिग्मो निदाघाऽऽतपः (80, 4).

दिवा-करः—दिवा करोति इति ; one that makes the day ; the sun.

Stanza 24. **किरण-मालिनि**—See com. Another parallel and and more graceful synonym is अंशु-मालिन्. Samskrta poets often describe separated ladies counting the days of their husband's return by various devices. Cp. तां चावश्यं (मेघ० १।१ and शेषान् २।२७). **संकुचन्ति**—√कुच् to cry, to go etc., is I and VI. P. But सं √ कुच् "to shrink' 'to contract' used here is VI.

Page 100. *Stanza 25.* **दुर्विन्यस्तैः खुराग्रैर्विषम-परिसरात्**—Whose borders have become rugged as if on account of (the edges of) their hooves planted clumsily. Here we have what we call a हेतूत्प्रेक्षा in rhetorics. The borders of the peak of the Asta-mountain are naturally rugged but the author poetically explains their unevenness as due to clumsy planting of the hoofs of the horses. **तिग्म-रश्मेः**—See note on तिग्मरुचिः (p. 99, l. 4. *supra*).

ACT V

Page 101. *Stanza 1.* **उदयगतः समुपासितो विवस्वान्**—At the first glance it would appear that the poet speaks of agnihotra before sunrise and hence he was the follower of the school अनुदिते जुहोति, as distinct from the other schools उदिते जुहोति and समयाध्युषिते जुहोति. But this is not right. Previously he has spoken of अग्निहोत्र after संध्योपासना (p. 59, l. 8). The transgression of order here seems due to the exigencies of metre. **इति**—In this way. **नियम-धनान्**—Those holding the observance of नियमs (See Yoga-sūtra II. 32) as their wealth.

Page 102. **०मराडपम्**—The spelling मराटपम् seems a corruption under the influence of provincial pronunciation. See notes on

अन्धकार-संरुद्धतया (28, 11) and अवगुण्ठम् (२६, ४). Even the first edition retains the correct spelling in at least three places. See p. 96, l. 1 & 2 and p. 104, fn. 3.

Stanza 2. अपनीव—As if non-existing. ('Apparently unreal' is misguiding). पाण्डु-पीन-गण्डम्—पीन=graceful; gratifying. Cp. पीन (स्पर्श; उत्तर० ६।१३।२) and मांसल (स्पर्श and ध्वनि, उत्तर० 1।2, 1 and ६।२४।४). This sense is better than a reference to past time. (See com.) The interpretation and explanation in B is simply whimsical.

परिहासः—A joke. (Not 'a sleight of hand.')

Page 103. *Stanza 3.* मेन—B is silent on येन (previous reading). C's explanation is surely an idea! It is worth a philosopher's brain. निर्बन्धयिष्यामि—For निर्बन्ध cp. Raghu. V. 21, 1; XIV, 32, 1 etc. परिणद्ध—परि+√नह् IV. U., to bind+त (क्त). दुरारोहाणाम्—See note on दुरवतर (8, 6).

Page 104. लक्ष्मी-निवास-भवनस्य—This is an adjective to पुण्डरीकस्य. According to Paurāṇika traditions Lakṣmī resides in a lotus. Cp. the humorous stanza: कमले कमलाशेते हरः शेते हिमालये। क्षीराब्धौ च हरिः शेते मन्ये मत्कुण-शङ्कया ॥ ०समय०—*m.* (1) time, occasion; (2) agreement, settlement; (3) established rule, usual practice, custom. आस्थान०—(*n.*) An assembly; an audience-hall. ०दासेर०—दास्याः अपत्यं पुमान्. दासी+एर (ढक्), according to क्षुद्राभ्यो वा (पा० ४।१।१३१). आस्थान-दासेर-मण्डल-पुण्डरीकस्य—Analyse as आस्थाने सभा-मण्डपे यद् दासेराणां सेवकानां मण्डलं चक्रम्, तद् एव पुण्डरीकं श्वेत-कमलम्, तस्य. See trans. This gives a better idea. Our com. gives previous interpretation with the text ०मण्डप०, which may be better analysed as आस्थानस्य दासेराः एव मण्डपे पुण्डरीकम्. D has the trans. as: '(on this throne) which is formed of lotuses in the canopy set up by the servants of the audience hall'. Nothing could be more fanciful. कणिका-मण्डले—See com The explanation '(on this throne) which is as if a circle formed of the tips of elephant's trunks or middle fingers; or which is globular like the tip of the elephant's trunk' surely shows the utilisation of dictionary at its best.

Page 105. आह—*Pres. tense third p., sing* of √ब्रू II. U., to speak. This is generally used in past sense by eminent poets. Cp. Kum. V. 65. Vāmana criticises this wrong usage. See Kāvyā. V. 2, 44.

Stanza 4. दुःखं सुखं च परिगृह्य—See com. B explains it as: 'दुःखं सुखं च परिगृह्य परितो गृहीत्वा सुखदुःखाभ्यां संसृष्टमित्यर्थः'. D. translates as: 'having taken hold of pleasure and pain'.

Page 106. **मुक्ता-कलाप०**—See com. The combination is generally used to mean 'a pearl-necklace'. Cp. Kum. I. 42, 2 and Sahṛdayānanda III. 52. **बाहु-युगलेन पृथिवीम्**—The kings are described as bearing the burden (responsibility) of kingdom upon their arms. Cp. Raghu. I. 34. **उपक्षिप्य**—The meaning संलक्ष्य ('about') is not correct. Cp. उपक्षिप्तमनेन दुष्टेन किमपि (मुद्रा० १, २१-२२ ; पृ० ३६, प० ३). This appears to be the the correct text. See note on तदेव (91, 8).

Page 107. *Stanza 5.* **अपरिच्छिदित्वात्**—See com. We can have परिच्छिदि according to इक् कृष्यादिभ्यः (वा० ३।३।१०८). परि+ √छिद् VII. U., to cut, to pierce +इ (इक्). For the idea of the first line cp. सुखे वा दुःखे वा क नु खलु तदैक्यं हृदययोः (उत्तर० ६।३३।३), and अद्वैतं सुख-दुःखयोरनुगुणं सर्वास्ववस्थासु यत् (उत्तर० १।३६।१). For the use of परि √छिद् cp. परिच्छेदातीतः सकल-वचनानामविषयः (मालती० १।३०।१) and परिच्छेद-व्यक्तिर्न भवति पुरस्थेऽपि विषये (ibid I. 31, 1). **असूच्यम्**—That cannot be known. Cp. Raghu. XVII. 50. **दोष-गुण०**—According to लघ्वक्षरं पूर्वम् (वा० २। २।३४) गुण must be used first. The present case is not to be explained as due to metrical needs, as we find this order elsewhere. Cp. तत्रापि मन्त्रिणो...दोष-गुणौ......उपजीवन्ति (दशकुमार०, अष्टम० ; पृ० २५७, प० १०—१३). The combination may be included in the राज-दन्तादि group. (Pān. II. 2, 31). We have it on 118, 1 as well.

Page 108. **वञ्चयसे**–We find the root in ātm. only in this sense. Cp. Bhaṭṭi. XV. 15. For the remark cp. Uttara. III. 26, 3. **अन्तरेण**—With regard to ; *or* without. **अध्यवसातव्यम्**—B completes अध्यवसितम् (the previous reading) by taking समीचीनं understood.

Stanza 6. The prose order in B is : अनुरागा अन्तरिताः, बाह्येन कर्कशस्य मम सुकुमाराः भावाः पद्मनालस्य तन्तवः इव प्रच्छन्नाः' '**अनुरागाः अन्तरिताः**' and '**सुकुमाराः भावाः प्रच्छन्नाः**' are practically the same thing. So in this construction there is a clear repetition of idea.

Page 109. **कस्मादहं......न प्रतिषिद्धः**—But elsewhere the thing stands otherwise. Cp. शीघ्रमागच्छ सौमित्रे कुरुष्व वचनं मम । न चास्मि प्रतिवक्तव्यः सीतां प्रति कथंचन ॥ तस्मात् त्वं गच्छ सौमित्रे नात्र कार्या विचारणा । अप्रीतिर्हि परा मह्यं त्वय्येतत् प्रतिवारिते ॥ शापिता हि मया यूयं पादाभ्यां जीवितेन च । ये मां वाक्यान्तरे ब्रूयुरनुनेतुं कथंचन ॥ (वाल्मीकि० ७।४५). Also cp. Raghu. XIV. 42. **किं पुनः कोप-भीषणः**—Again an example of वृत्तगन्धि composition, being an even verse of a śloka.

Stanza 7. **गुण-निहितैः**—See com. The first interpretation seems natural. The second has been adopted to keep symmetry with जल-गुरुभिः (verse 4). Or better analyse as गुणाः षाड्गुण्यम् , निहिताः

स्थापिताः येषु ते. For this sense ('entrusting') of नि √धा cp. Raghu. XV. 36, 4. व्यवधीयते—We have here substituted 'पन्' portion of the previous reading with 'वध्', a really bold step. But we could not see any sense in the previous reading. For poet's usage of these words (व्यप √नि and व्यव √धा) cp. ज्ञालित-व्यपनीत-नयन-खेदम् (84, 2) and एतद् व्यपनीत-बाष्प-व्यवधानेन चक्षुषा पुनरवलोकयामि (118, 8). Others strangely squeeze the required sense (आच्छाद्यते B, प्रावियते C, 'is shrouded' D) from व्यपनीयते. No analogy, or logic has been put forward.

Page 110. मूल-स्व-योग-मूल-सकल-पुरुषार्थ०—Cp. Sāmkhyasūtra I. 1.

Page 111. *Stanza 8.* आप्त-पादैः—The word does not refer to 'arhat' and has no Buddhist tinge in the least. In Vātsyāyana-Bhāṣya we find : आप्तः खलु साक्षात्कृत-धर्मा दृष्टस्यार्थस्य चिख्यापयिषया प्रयुक्त उपदेष्टा (वात्स्या० on न्याय० I. 1, 7). In Tarksamgraha (Śabdapariccheda) we see आप्तो यथार्थवक्ता. Thus we find आप्त in our philosophical literature from oldest works up 'till latest' ones. In the field of poetry as well cp. Raghu. X. 28; XV. 42, and वाचिक चाऽऽप्ततमादस्माच्छ्रोतव्यम् (मुद्रा० ५।१-१०; पृ० १२५, प० ४). स्व-कर्मणः—In its business (of cooking, supplying light etc.) The action of fire is not simply destroying. Samskṛta poets often speak of air's help to fire. Cp. Raghu. III. 37, 1 and Kum. III. 21, 3.

तोरण-स्तम्भावस्थितौ—तोरण-स्तम्भौ + अस्थितौ (D). This is not correct. The absence of इव in this case would make the poet a victim to भग्न-प्रक्रमता. Vide साहित्य-दर्पण ७।७.

Page 112. साल०—See note on साल (38, 2). The tree has been used as a standard of comparison for tallness. We may have the chāyā as शाल as well. Cp. Raghu. I. 13. असंवेपित—This is not clear. Perhaps अस is the right word. Cp. Uttara. VI. 25, 2. ०दर्शनौ—'कलायाः दर्शनं ययोरभीष्टम्' is rejectible. साऽऽकूतम्—With curiosity ; or showing concern or feeling. 'Significantly' is unsuitable. एतयोः—Of these two ; delivered by these persons ; (not 'relating to').

Page 113. उपन्यासम्—Statement, (not 'introductory statement'). It should be borne in mind that the उपन्यास referred to here is राजर्षेः जनानां......आदेशः (p. 113, l. 9.—p. 114. l. 10) ; and this is further referred to by Rāma with अहो...उपन्यासः (p. 114, l. 11). जनानाम्—See com. The genitive is according to Pāṇ.

II. 3, 71. **तपोवन-बहुमानेन**—Cp. अस्मान् साधु विचिन्त्य संयम-धनान् (शकु० ४।१६।१). **मन्द-भद्रस्य**—This seems to refer to Rāma, may it be directly or indirectly.

Page 114. ललअ (Pkt.)—This might have been ललिअ (Skt. ललित), charming, graceful. **महार्थ-गम्भीरम्**—महता अर्थेन (=प्रयोजनेन अभिधेयेन वा) गम्भीरम्, profound on account of high object or deep significance. Or महान् अर्थः (प्रयोजनम् अभिधेयं वा) यस्य तत् महार्थम्, अतः एव गम्भीरम्, profound as having some high object or deep significance. The sense is the same. **योग०** (1. 4.)—Superhuman power due to *yoga* (not 'device'). **शौण्डीर्य०**—It does not mean 'chivalry.' **पुरा तौ न......पराङ्मुखीभवतः**—As long as they do not turn their backs. See note on उत्त्रस्यन्ति पुरा (56, 8). Here we have 'न' more than the previous case but this as well is nothing against the idiom. Cp. प्रिय यावन्न विलोभ्यसे दिवि (कुमार० ४।२०।४).

Page 115. **ध्रियमाणे**—*Pres. Part.* from √ धृ VI. A., to live, to continue to live.

Page 116. **पर्णशालायाम्**—Another form is पर्ण-शाल (*n.*) Vide Pāṇ. II. 4, 29. **भद्र-मुखः**—For the use of भद्र see note on राम-भद्र (66, 13). But the use of this compound word here does not seem correct. Cp. Sāh. VI. 154. **सीत्कार०**—'पुचकारना' in Hindi. **०स्मित०**—See Sāh. III. 217 and 218. **वर्धयन्ती**—*Fem. Act. Pr. Part.* from √ वर्ध् X. U., to cut. Cp. Manu. II. 29.

Page 117. **न च गुरु-नियोगाः** etc.—Cp. Raghu. XIV. 64, 4. In Uttararāmacarita as well Lava exhorts Kuśa to be mild. **साध्वसम्**—See com. The word in this sense is peculiar to plays. Cp. Sāh. VI. 144. **यत् कालोचितम्**—'तद्' is understood before 'अनुष्ठास्यावः'. **इत एवाभिवर्तते**—See note on the line (67, 1). **अस्मायितः**—See com. The stages of formation may be shown thus: रामः स्मयं कृतवान्, कुश-लवौ तं प्रेरितवन्तौ इति कुश-लवौ रामं स्मापितवन्तौ. (In present tense स्मापयेते). Here कुश-लवौ are gramatically called हेतु according to तत्प्रयोजको हेतुश्च (पा० १।४।५५). But when the analysis is स्मयमानं रामंकुश-लवौ आकृत्या एव प्रेरितवन्तौ (*i.e.*, when स्मय, the feeling of self-importance does not proceed from हेतु) we have कुश-लवौ आकृत्या एव रामं स्मायितवन्तौ (and स्माययतः in present tense). In the passive voice we will have रामः कुश-लवाभ्याम् आकृत्या एव स्मायितः. Thus we get स्मायितः. Then न स्मायितः अस्मायितः. 'आत्मानं विस्मृत्य अन्यथात्वमापादितः' is a mere groping in darkness.

Stanza 9. **उद्बाष्पताम्**—बाष्प (*m., n.*) a tear. उद्गतः बाष्पः यस्मिन् तद् उद्बाष्पम्, तस्य भावः उद्बाष्पता, ताम्.

Stanza 10. **सवन्धिनः**—According to dictionaries it may be interpreted as 'possessed of good qualities.' Diṅnāga perhaps means अन्तर-संबन्ध-युक्ताः (connected mysteriouly due to some unknown reason). Cp. व्यतिषजति etc. (मालती० १। २४, उत्तर० ६। १२). Also cp. Uttara. V. 16 and VI. 11. Surely Rāma does not as yet doubt Kuśa and Lava as his sons, but we do not think the stanza is spurious. Diṅnāga has simply imitated व्यतिषजति etc., referred to above.

Page 118. **साध्वस**—Agitation. Cp. मद्दर्शन-राग-बद्ध-साध्वसां मञ्जु-वादिनीम् (दशकुमार०, अष्टमः पृ० २७२, प० ११).

Page 119. **तुल्यावलेपेन**—See com. Or analyse as तुल्ये (=तुल्य-विषये with reference to an equal man) अवलेपः तेन. Cp. तस्किमक्षत्रिया पृथिवी and (after 3 lines) यदि ते सन्ति सन्त्येव, केयमद्य विभीषिका (उत्तर० ४।२८).

Page 120. *Stanza 11.* **०गुरूणाम्**—Preceptor, father, and mother—all these are 'guru' and even other elders are such.

०सौख्यस्य—सुखम् एव सौख्यम्, तस्य; सुख+य (ष्यञ्). **तां तुलामारोहे**—Cp. तुलां यदारोहति दन्तवाससा (कुमार० ५।३४।४). If we later on find तेन or तस्य in some manuscript it would be a better reading than ताम्. √रुह् I. P., has been used Ātmanepada by the poet. **परिक्रामन्ति**—See Com. The poet has here used परि√क्रम् in the sense of continuity (वृत्ति). This sense of √क्रम् is evidenced to by Pāṇini in I. 3, 38 and 39. Evidently the interpretations गच्छन्ति etc., are not correct. **गृह-मेधिनः**—See com. Or from गृह-मेध (daily domestic sacrifice or marriage) गृह-मेधःयेषाम अस्ति इति; गृह-मेध+इन्. Rāma's remark in Uttar. एते हि हृदय-मर्मच्छिदः संसार-भावा येभ्यो बीभत्समानाः संत्यज्य सर्वान् कामानरण्ये विश्राम्यन्ति मनीषिणः (१।८-९; पृ० १०, प० ३—४) presents an utter contrast. **आसनार्धम्**—अर्धम् आसनस्य (एकदेशि-तत्पुरुष), according to Pāṇ. II. 2, 2.

Page 121. **अध्यास्यताम्**—Note that √आस् governs locative, but अधि√आस् governs accusative. Vide Pāṇ. I. 4, 46. **सिंहासनम्**—सिंह is derived from √हिंस्. Cp. भवेद् वर्णाऽऽगमाद् हंसः, सिंहो वर्ण-विपर्ययात्. सिंहैः धृतम् (or ऊढम्) आसनं सिंहासनम्: a throne. It is so called as it has images of lions beneath it. **०शालीन०**—शालाम् (=शाला-प्रवेशम्) अर्हति इति शालीनः.

Stanza 12. **पशुपति-मस्तक-केतकच्छदत्वम्**—By केतक is meant here flower and not the plant. We could not make out what made the poet write such. The Ketakī flower is never presented to Śiva. Cp. केतकी शेखरे शम्भोर्धत्ते चन्द्र-कला-तुलाम् (चन्द्रालोक, दोषनिरूपण, कारिका ३६). The line is thus subject to the blemish known as विद्या-विरुद्धता.

Page 122. **स्वस्तिना**—The word is स्वस्ति in classical Saṃskṛta. The present usage is perhaps under Prākṛta influence.

Stanza 13. **कुमारम्**—Poet really means "other's son." But his words do not convey that sense. This is a blemish. This could be improved as दृष्ट्वा श्रितं तामपरं कुमारम्.

Page 123. **मुञ्च**—Leave. This is addressed to Rāma. **सर्प**—The serpent (सर्प *v. 1.*) is simply out of question. Wonderful that none of the huge host of commentators questioned the introduction of this serpent here. **सर्प, जीवतु** and **अवतरतु**—These are addressed to Kuśa and Lava and so should have been in dual, Perhaps Vidūṣaka makes this mistake of number due to his excitement.

Page 124. **परिगृहीतानि**—Cp. Mālavi. I. 13, 3 and 4; and Uttara. VII. 12, 2.

Stanza 14. **कुणठ**—Cp. Panjābi खुंडा.

अव्यवहिता भूमिः–Cp. स-व्यवधानम्–(121, 2). Also cp. शार्दूल-चर्म-व्यवधान-वत्याम् (कुमार० ३।४४). The previous interpretation किं युवयोर्द्वयोरप्येकत्रैव स्थाने वासः, उत पृथक् पृथगिति तात्पर्यम् is ghastly.

Page 125. **प्रथम-परिणीतः**—See com. परि√नी is generally used in the sense of marriage, but it is also used in the sense of 'making sure.' Cp. Manu. VII. 122. The previous interpretation जन्मनः प्रभृति आवामेकत्रैव स्थाने न्युषितवन्तौ surely indicates great genius. **आतिथेयम्**—See com. अतिथि+एय (ढञ्). Vide Pāṇ. IV. 4, 98 and 104. The word is generally used in the sense of hospitable. Cp. Kumar. V. 36, 1. But for present sense cp. प्रगृह्यतामातिथेयः सत्कारः (शाकुन्तल० १।१२—१३), Mahāvīra. II. 50 and Uttara. I. 25, 3. **अल्पोपरोधः**—The word has various senses —obstruction, breach, regard, cautiousness to avoid breach of courtesy. Cp. गुरु-जनोपरोधात् (उत्तरराम० २।२८—२९; पृ० ६३, प० १—२). and लवः—स-कौतुकोपरोध-विनयम् (उत्तर० ४।२६-२७; पृ० १२२, प० ६). It is interesting to note that उपरोध in the above two quotations of Uttararāmcārita also was not understood by many people and hence the variants अनुरोध, आदेशोपरोध and अपराध.

Page 126. सोदर्य—समान+उदर+य. समान is changed into स. अप्रतिपत्ति (*f.*)—It does not mean 'hesitation'. Another interpretation 'अनादरम्' indicates the capacity to understand context. अञ्जलि-निर्देश—A sign with folded hands; (not 'salutation' here). Cp. अञ्जलिना निर्दिश्य (l. 9 *supra*).

Page 127. गुरुः—Rāma here means 'father' but Lava takes it in the sense of 'preceptor'. Cp. जात अस्ति ते माता, स्मरसि वा तातम्? (उत्तर० ४।२२-२३; पृ० १२७, प० ८). Clearly Diṅnāga tries to excel Bhavabhūti by the use of pun. ननु (*Ind.*)—It is here used as an introductory. (Not 'to be sure'). अत्र-भवतोः—Of your worthyselves. This is one word. Its part अत्र cannot be translated as 'in this connection.'

Page 128. मा चापलम्—कुरुतम् (or some parallel word) is understood. तस्याप्रभवन्ती—Having no power over him (his husband). It does not mean 'being unable to endure this'. अपि सन्निहितस्तत्रभवान् etc., and (स-संभ्रम) श्रयते (ls. 11 and 13)—It is here evident that Rāma has not recognised Kuśa and Lava as his sons up to this time. The foot-note on p. 41 of our translation may be deleted in this light. नमस्कृत-पूर्वौ—पूर्वं नमस्कृतौ. एक-वेणी—See notes on वेणीम् (41, 17). उच्छ्वसित—उत्+√श्वस् II. P., to breathe + त (क्त). This is an abstract noun. Cp. Pāṇ. III. 3, 114. Previous interpretation: तस्य निरनुक्रोशस्य उच्छ्वसितानि सीताया ये विप्रवासमूला दीर्घदीर्घा उच्छ्वासास्ते निरनुक्रोशस्यैव कृते, स एव तेषां निदानम्, तत्प्रयोजितत्वाणिगाचः प्रयोगः. Here तस्य has been explained as निरनुक्रोशस्य, and कृते is taken as understood. We could not make out how is this interpretation consistent with the last line तत्प्रयोजितत्वाणिगाचः प्रयोगः.

Page 129. कुतूहल (*n.*)—Curiosity. (Not 'anxiety'). मुहूर्त-मात्रम्—मुहूर्तम् एव.

Page 130. ०सूचनः and ०विभावनः—See note on परिधानक (p. 91, l. 4).

Stanza 15. मैथिली०—मैथिलस्य राज्ञः अपत्यं स्त्री. Cp. Uttar. VI. 28. Perhaps Diṅnāga disliked Bhavabhūti's rather much-carried elaboration द्विधा etc.

Page 131. (नेपथ्ये) भो भोः etc.—This is a चूलिका. See notes on नेपथ्ये etc., p. 46, ll. 7 and 8 *supra*. इक्ष्वाकु-कुल०—Here our poet makes a great mistake. Kuśa and Lava did not know that they were descended from Ikṣvāku. Perhaps he made this mistake in his eagerness to have alliteration (अनुप्रास). He should have used विकर्तन-कुल० following the footsteps

of his predecessor Bhavabhūti. नियोगं प्रत्युदास्यते —See com. It should be remembered that उद् + √आस् II. A. is intransitive. Cp. तत् किमित्युदासते भरताः (मालती० १।३-४; पृ० ५, प० ८); वृषल एव केवल प्रधान-प्रकृतिरस्मास्वारोपित-राज्य-तन्त्र-भारः सततमुदास्ते (मुद्रा० १।१५-१६; पृ० २५, प० ११); and Śiśu. II. 72. Clearly then नियोग is governed by प्रति, a कर्मप्रवचनीय here. *Vide* Pāṇ I. 4, 20 and II. 3. 8.

Stanza 16. ०श्रुति-पथ०—श्रुते पन्थाः श्रुति-पथः, तम्. At the end of a compound पथिन् becomes पथ. Vide Pāṇ. V. 4, 74. Trikāṇḍa-śeṣa recognises पथ as an independent word. (See II. 1, 9). If so we can have श्रुतेः पथः, तम् as well.

उपाध्याय०—For form of address and reference cp. Sāh. VI. 153.

Page 132. *Stanza 17*. This stanza serves as a प्ररोचना (the admiration of a poem to make the audience interested) for the coming recitation Cp. श्रीहर्षो निपुणः कविः etc. (रत्नावली १।५). For definition see Sāh. VI. 30. सरसि-रुह-नाभस्य—सरसि रोहति इति सरसि-रुहम् (अलुक् उपपद-तत्पुरुष समास); सरसि-रुहं नाभौ यस्य सः, तस्य. (व्यधिकरण बहुव्रीहि). Sometimes ०नाभि does not change into ०नाभ as here. For the other case, cp. Śiśu. III. 65.

वयस्य—Cp. Sāh. VI. 46.

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Page 133. This act is अङ्कावतार. See Sāh. VI. 58-59. ०संक्रान्त० —See note on the word (93, 4). The interpretation. 'सम्पादिता कौशिकस्य मुखे सङ्क्रान्ता पार्थिवस्याज्ञा येन स, पार्थिवस्यादेशः कञ्चुकिनं प्रति, स चादेशो विदूषकम्प्रति प्रापयितव्यः, प्रापितश्चासाविति निर्वृतमनाः कञ्चुकी' and its imitations indicate the grasp of language and context. Cp. 132, 5-8. It should be remembered that a कञ्चुकी is never addressed as वयस्य. स्वामिन्—Cp. Sāh. VI. 144.

Stanza 1. ०शीलैः—शील (*m.*) virtuous behaviour, good conduct. It has been defined as 'अद्रोहः सर्व-भूतेषु कर्मणा मनसा गिरा । अनुग्रहश्च दानं च शीलमेतद् विदुर्बुधाः ॥' परिष्कृतः—परि + √कृ + त (क्त). परि √कृ (परिकरोति etc.) means 'to surround'. But परि + स् (सुट् an augment) + √कृ (परिष्करोति) means to adorn, to sanctify by initiatory ceremonies. Vide Pāṇ. VI. 1, 37 and VIII. 3, 70. त्रिभिर्वेदैः—Vedas are four (Cp. 165, 12). When they are referred to as three, the reference is not to the four books, but to their classification according to composition. See Pūrva-Mīmāṁsā II. 1, 35-37. अ-ध्वरः—यज्ञ (sacrifice). A sacrifice is called an अ-ध्वर as it has no हिंसा (slaughter,

tormenting) in it. For this very old notion cp. अध्वर इति यज्ञ-नाम। ध्वरतिर्हिंसाकर्मा। तत्प्रतिषेधः। (निरुक्त १।८).

रामः (l. 7)—The reading रामभद्रः was clearly erroneous. See note on the word (66, 13). Only persons elder to Rāma (as Vālmīki in the above instance) call him रामभद्र. Our poet has always called him राम in the stage-directions. Vide 49, 8; 76,9 and 101, 7. **जयत्वार्यः** (l. 9)—आर्य should have been देव or स्वामी. Vide Sāh. VI. 144 and cp. l. 4 *supra* and l. 12 *infra*. We find देव used repeatedly in other dramas in such places. **अस्मदन्तिकात्** —Near us. (The interpretation 'अस्मत् सकाशात्, मत्तः; from us' is wrong outright). It can be taken as a compound or as two separate words—अस्मद् and अन्तिकात्, both ablative. Another alternative for अस्मद् is अस्माकम् (genitive) and for अन्तिकात् they are अन्तिकम्, अन्तिकेन and अन्तिके (accusative, instrumental and locative respectively). Pāṇ. II. 3, 34-36. For instances see गुल्म-निकटं (67, 9), विदूरात् (77, 2), दूरे (94, 6), अस्मदन्तिकम् (132, 7), and तवान्तिकम् (156, 8). **यवनिकया**—With a screen. यवनी and यवनिका were originally used for Greek ladies. Another word यवनानी has been in usage for the Greek script, even before Paṇini. Cp. Pān. IV. l. 49. The Indian kings had been employing the Greek ladies as their attendants particularly in charge of their bows and arrows before the times of Kālidāsa. They were attended upon by these inside the harem as well as outside it. See Vikr. V and Sak. II and VI. The screen might have been introduced in Indian theatre by the Greeks. The word यवन (originally an Ionion) later on came to be used for Mohammedans. For usage cp. न नीचो यवनात् परः, न वदेद् यावनीं भाषां प्राणैः कण्ठ-गतैरपि.

Page 134. *Stanza 2*. **महादेव्यः**—See notes on देवी (48, 10). महादेवी is used for a mother of ruling prince; mother-queen. **०शत्रुघ्न-लक्ष्मणानाम्**—Here and further on as well (see St. 4), our poet mentions Lakṣmaṇa after Śatrughna. In a dvandva compound the name of the elder brother should be put first. Cp. भ्रातुश्च ज्यायसः (वा० २।२।३४). This order would make us believe that our dramatist takes Śatrughana as elder than Lakṣmaṇa. In Rāmāyaṇa (Bāla. 18, 15), Raghuvamśa (X. 71) and Uttararāmacorita (Act. I), Lakṣmṇa is the elder of the two. Really Samskṛta poet are generally careless about the order of seniority. Cp. Raghu IX. 17, 3 and Mallināthā thereon. See notes on रघु-सगर० (30, 14).

आर्य (l. 3)—The chamberlain is always a Brāhmaṇa and hence he is addressed in this way. Cp. Sāh. VI. 146. यद्याह (l. 6)—The reply of the chamberlain looks rather rude. It appears that देव: has been omitted by some scribe through mistake.

Stanza 3. ततः—After that. The word shows that Kuśa and Lava are not reciting the poem from the beginning They are presumed to have omitted some portion.

Page 135. *Stanza 4.* शत्रुघ्न-लक्ष्मणौ—See note on भरत-शत्रुघ्न-लक्ष्मणानाम् (134, 2).

Stanza 5. सौमित्रिः—सुमित्रायाः अपत्यं पुमान्.

Stanza 6. Their minds were ruffled for two reasons : (1) Their young age, and (2) Their new marriage. कलत्र—Wife. It should be noted that the word is used in the neuter gender. Cp. यद् भर्तुरेव हितमिच्छति तत् कलत्रम् (भर्तृहरि०).

रमणीयः—संदर्भः may be taken understood. अलं कालातिपातेन—Note that Rāma is very modest.He avoids a description of youthful frolics.

Page 136. *Stanza 7.* काकपक्ष-धरा वयम्—This is with reference to age. 'We were fresh in youth.' जानु-द्घ्नाः etc.—The meaning is quite clear but most probably this is some proverbial expression and we do not know its exact significance. अपि—And.

Stanza 8. The stanza is only a part of perhaps a युग्म (i.e., two ślokas conjointly forming one sentence), but the recitation is intercepted by Rāma, particular to skip over his step-mother's wicked actions and so the other stanza has not come down to us.

तमुद्देशमुल्लङ्घ्य etc—Rāma is very polite even with reference to persons who were inimical towards him. In Uttararāmacarita he avoids the description of Paraśurāma's discomfiture and the Kaikeyī-episode.

Stanza 9. शूर्पणखा—शूर्प+नख+आ (टाप्); having nails like a winnowing basket; name of Rāvaṇa's sister. For cerebralisation see Pāṇ. VIII. 4, 3.

Page 137. *Stanza 10.* निहत्य—नि+√हन् II. P., to kill +य (ल्यप्). For omission of न् and the augment त् see Pān. VI. 4, 38 and VI. 1, 71.

अहो संक्षेपः—The poet is proud of his triumph of compression.

Stanza 11. **जनवादेन चोदितः**—Mark to what extent an ancient Indian monarch was careful about public opinion. Cp. जो पञ्चहि मत लागै नीका, करहु हरषि हिय रामहिं टीका (तुलसी-रामायण, अयो०). **आहूय**—आ+ √ह्वे I. U., to call+य (ल्यप्). For changes see Pāṇ. VI. 1, 15 and 118.

Stanzas 12 and 13. **अ-नाथाम्**—अविद्यमानः नाथः यस्याः सा (बहुव्रीहिः), ताम्; अविद्यमान+नाथ+आ (टाप्). **महाऽरण्ये**—महत् च तद् अरण्यं च महारण्यम् (कर्मधारय), तस्मिन्. See Pāṇ. VI. 3, 46. These two stanzas together form one sentence. Such composition is called युग्म. See Sāh. VI. 314.

Page 138. **गृह्यन्ते**— √ग्रह् IX. U., 'to take hold of,' 'to seize'. But in such places it means 'to take for,' 'to regard,' 'to recognise.' Cp. परमार्थेन न गृह्यतां वचः (शाकु० ३।१८।४). The explanation 'गृह्यन्ते प्रोच्यन्ते इह तु गीयन्ते कुशलवाभ्यां कविना चोद्ग्रथ्यन्ते, and its imitations betray lack of grasp.

Stanza 14. The interpretation 'ततः परित्यक्ता (लक्ष्मणेन) जनकात्मजा प्राणेः निराशा प्राणनविषये निराशा संवृत्ता इति शेषः' is a out-of-place stretch of imagination. **अप्रियाख्यान-भीतेन**—See notes on प्रियं मे (35, 8). Also cp. Sāh. III. 193 and VI. 16.

०नायकौ राम-लक्ष्मणौ, तौ क्लेश-भागिनौ, किं नीता त्वया सीता, मया मन्द-भाग्येन—In these we find वृत्त-गन्धि-composition (rhythmical prose). The first is an even verse of an anuṣṭubh. Others as well resemble the same metre—the second being last 6 syllables of an even verse while the rest are the last seven syllables of an uneven verse.

Page 139. **तद्गर्भस्य वा** etc.—तस्याः (सीतायाः) गर्भः तद्गर्भः. It does not mean 'that pregnancy.' वा may be translated as 'and' (च) or rather as 'or' (अथवा). **आवेदयति**—Here लट् (present tense) is used in the sense of आशंसा (an eager hope or wish). Vide Pāṇ. III. 3, 132. **कण्वोऽनुयोक्तव्यः** and **सौमित्रे कण्वमाह्वय**—Both these are further examples of rhythmical prose (वृत्तगन्धि रचना).

Stanza 15. **तिष्य-पुनर्वसुभ्याम्**—The word is correct. See Pāṇ. I. 2, 63. For an interesting discussion see B and C.

कण्वोऽयमार्य संप्राप्तः and **इदमासनमास्यताम्**—These are further examples of वृत्तगन्धि-composition.

Page 140. **भद्रम्**—It is very strange that people have smelt Buddhism in this word. The word has been one of the most favourite words of the Vaidika people. Cp. the well-known prayer

ओं भद्रं कर्णेभिः० (RV. I. 89, 8; Yaj. XXV. 21; Sāma. U. II. 9, 3, 9). There are dozens of vedic stanzas that begin with this word and there are numerous others containing this word. Our poet's predecessor Bhavabhūti has profusely used this word. Cp. Mālatī. I. 3, 4; Uttar. I. 39, 4; III. 11; III. 48 etc. गायति— This is again a लट् in आशंसा. See note on आवेदयति (139, 3).

Stanza 16. ततः श्रुत्वा etc.—Cp. pp. 27—34 *supra.*

Page 141. *Stanza 17.* द्यौः—There are two distinct bases द्यो and दिव्, both feminine, which have identical nom. sing. द्यौः (all other forms being perfectly different from one another). Both *mean* heaven, or sky. Mark the appropriateness of usage. The sun and the moon have been described to be born of द्यो or दिव्, a feminine word.

जयतु महा-राजः पुत्र-जन्मना—The subjects should address a king as महाराज or स्वामिन्. See Sāh. VI. 153. Mark the humour. Kuśa and Lava are unconsciously congratulating Rāma on their own birth. In Uttararāmacarita Lava talks with Janaka referring to Janaka himself as मैथिल, not knowing with whom he was having a talk. Cp. ऊर्मिलायाः पुत्रस्तर्हि मैथिलस्य राजर्षेर्दौहित्रः (उत्तर० ४।२२—२३ ; पृ० ११८, प० १५). But our poet has improved upon it by strides. The humour here is indeed far superior.

Stanza 18. जातावस्थोचितं कर्म—See commentary. विदधानः— वि+√धा III. U. to bear, to produce, to put on+आन (शानच्).

Page 142. *Stanza 19.* Mark the contrast. Kaṇva is a well-wisher and he brings the persons sympathised with to the ground. Again he is one and fells four.

निष्क्रान्तम्—निस्+√क्रम् I. U., and IV. P., to walk, to step +त (क्त). The क्त is here added to form an abstract noun (भावे). Cp. Pāṇ. III. 3, 114 निष्क्रम् means 'to go out', Cp. निष्क्रान्तः (3, 9). But here it signifies 'going out of breath' i. e., death. Students should make it a point to note such stages in the different shades of meaning of words. परमार्थम्—The real thing; the real state of affairs, ; the reality. अन्वेषणमभिनीय—We have shifted this stage-direction from l. 14 *infra* (see footnote). It was perfectly out of place there. Vālmīki in l. 11 *infra*, points out towards Rāma etc., with his hand when he pronounces 'एतान्', so his search for the Rāghvas is possible before he speaks किमेतान् etc., (l. 11) and not after that, as found in other editions. उच्छ्वसितान्—With breath; recovered; revived. We previously had the word उच्छ्वसित (*n.*) in the sense of 'breath', 'breathing' (abstract noun) Cp. 128, 17.

We can next proceed as उच्छ्वसितम् एषां विद्यते ते उच्छ्वसिताः, तान्. उच्छ्वसित + अ (अच्). *Vide* Pāṇ. V. 2, 127. Or we can directly have the word by adding त (क्त) to उच्छ्वस् (उद् + √श्वस् II. P.) in the sense of agency, according to Pāṇ. III. 4, 71. Cp. दिष्ट्या समुच्छ्वसितस्तावत् (मालती० ६।२३-२४ ; पृ० १८७, प० २) and कष्टमद्यापि नोच्छ्वसित्यार्यः (उत्तर० ७।१७-१८). The explanation श्वासप्रश्वासपरम्पराम् is absolutely wrong. We can have क्त to form an abstract noun in neuter only and not in masculine as here. And this word agrees with एतान् which refers to Rāma etc.

Page 143. *Stanza 20.* **प्रदिग्ध लोचने**—Mark the idiom. Cp. सलीलमशोकाय पादं प्रदिग्धोति (मालविका० ३।१५-१६). For parallel usages see Mālavikā. III. 16 ; Raghu. II. 55 ; and Śāk. I. 27.

समाश्वासय (l. 11)—Imp. 2nd per., sing., from the causative of सम् + आ + √श्वस् II. P., 'to breathe'. समाश्वस् cau. means 'to console' (and not 'to take courage').

Page 144. **अलं लज्जया** etc.—The idea is. Your question अपि म्रियते वैदेही (l. 4 *supra*) was with reference to your wife and one's anxiety about his wife's welfare is quite legitimate, rather a duty. So there is no ground for feeling shy. The remark is rather proverbial and may be translated as : 'One's wife is the sole sphere (the right object) of his compassion.' **आश्वस्य** (l. 8) —Having composed himself. **तात-दर्शन-दुर्ललितौ**—दुर्ललित may be explained as दुर् दुष्टं ललितम् ईप्सा यस्य सः, one having an obstinate longing. Cp. कथमियमस्मद्विरचिता प्रियतमा-स्तनोत्साह-दुर्ललित-मूर्तिरनङ्ग-मन्दिराङ्गन-बकुल-प्रसव-माला । (मालती० ६।४३-४४ ; पृ० १६७, प० ४). From the above supplied primary sense दुर्ललित next comes to mean 'wayward', 'unruly'. Readers may see which of these two senses fits the context better. We think Vālmīki means : You had a very strong desire to see your father. Now that you have seen him, there is no occasion to feel sorry for. Just wipe your tears.

Page 145. **०सौहार्द**—सुहृदः भावः सौहार्दम्. The words **दृत-सौहार्द**, **महा-कुलीन**, **समीक्ष्य-कारिन्** have been used ironically. **विशुद्ध-चारित्रां वाल्मीकिना**—It is not clear in the play when did Vālmīki declare Sītā pure before this occasion. Cp. ऋषीणां चैव सर्वेषामपापाम् (वाल्मीकि रामायण ७, ४५) and त्वं वह्निर्मुनयो (उत्तर० ४।४). **विभा-वसुना**—विभा (=प्रभा) वसु (=धनम्) यस्य सः विभावसुः, तेन, by fire. **निराकर्तुम्**—निर् + आ + √कृ VIII. U., 'to do.' निरा √कृ means 'to expel'. Cp. Raghu. XIV. 57.

दशग्रीव-वीर-वध्यावसाने—Perhaps the sentence has suffered at the hands of scribes.

Page 146. *Stanza 21.* **पवन-सखा**—पवनः सखा यस्य सः (बहु०). If we analyse it as a तत्पुरुष (पवनस्य सखा), it would become पवन-सखः. See notes on चिरंतन-सखः (31, 8). Fire and wind have been generally described as friends. That wind takes fire with it, has been described in many places in Ṛgveda. For instance see I. 60, 1; VI. 8, 4. Also cp. Kum. III. 21.

आयुज्यमानमिव—The sentence presents difficulty in interpretation. For our first sense cp., आयुक्तो गौः शकटे a bull harnessed to the yoke of a carriage. (See Sīddhānta-Kaumudī on Pāṇ II. 3, 40, and Bālamanoramā thereon. Cp. Bhavabhūti : वासन्ती—(समाश्वस्य) तत्किमिदमकार्यमनुष्ठितं देवेन। रामः—लोको न मृष्यतीति॥ (उत्तर० ३। २६—२७ ; पृ० ८२, प० ३-५). Cp. also, रामभद्रस्यापि दैवदुर्योगः कोऽपि यत् किल समन्ततः प्रवृत्त बीभत्स-किंवदन्तीकाः पौर-जानपदा नाग्नि-शुद्धिमनल्पकाः प्रतियन्तीति दारुणमनुष्ठितं दैवेन। (उत्तर० ४। १०—११ ; पृ० १०८, प० १). Further cp., तदिह विषमे किं स वत्सः करोतु (उत्तर० ७।६।१४). Another possible interpretation is: (Your remarks with reference to me are) all right. Interpretations of this sentence and the following one by other commentators are interesting in as much as they show their way of thinking about Rāma's age. आयुज्यमानम् is used adverbially.

कथं वीरहा तेन etc.—Again another defective and consequently difficult sentence. In the commentary we have offered three possible interpretations. For the first see translation. वीरहा=वीर+ √हन् II. P., to kill+O (क्विप्); one that has killed brave persons (like Rāvaṇa). The idea is that a mediocre could be prevailed upon by others to do anything right or wrong. But Rāma, the slayer of Rāvaṇa and thousands of other brave Rākṣasas, when even standing single-handed, cannot be believed to have been thus prevailed upon by others. *Second interpretation*: वीरहाः—One who has abandoned his sons (Kuśa and Lava). 'Oh you forsaker of your sons! how can you put me off like that.' The idea is that for unimportant things one may say that he did it being led by other person or persons. But the responsibility of such a great crime as the expulsion of an innocent wife and the abandoning of one's own sons cannot be answered so lightly. *Third interpretation*: 'How! You are putting me off most cleverly.' This together with the second interpretation of the previous sentence has been suggested by our friend P. Shruti Kānta Sāhityācārya.

Page 147. *Stanza 22.* **जात-माल्ये**—माल्य in the sense of मलिनता (impurity) does not seem correct. For its right interpretation see notes on माल्यैः (153, 6). Perhaps here as well the text is corrupt. जातमान्द्ये would be better. For idea cp. आ जन्मनः (शाकु० ५। २५). B wonderfully explains माल्य as a garland and offers various excellent (?) alternatives.

कण्डूयनेन—Rāma having no reply began to scratch (his head probably). The sage takes pity on his condition and finishes the matter with the remark : (There is no need of further questions and answers). Just accept Sītā with Kuśa and Lava and let me be off to my hermitage. **प्रसीदतु** etc.—Even here Rāma and Lakṣmaṇa are most modest. What they mean is that an object of greatest devotion and love as Vālmīki may be for them they cannot think of requesting him to stay with them more, as this would mean a hindrance to his penances. So they were ready to bid him fare-well but simultaneously requested that he should not leave them with heavy heart. Their past mistakes should be excused and he should depart in a jolly mood. Cp. गम्यतामर्थसिद्धये and गच्छतु भवान् पुनर्दर्शनाय (स्वप्नवासवदत्तम् १, १५—१६.) For the usage of प्र + √सद् cp. अस्मिन् etc. (89, 6): Kum. III. 9, 1 & VI. 22, 3; Kirāta. I, 42, 2. For a study of Rāma by other commentators cp. प्रसीदतु गच्छतु भवान्—इति वचनं मुनिप्रसादव्यपेक्षां शासकपदावलेपञ्च बोधयति. **तपोवनगतानामपि** etc.—People have here seen reference to Vālmīki. Cp. B. We perfectly disagree with this. For a reference to Vālmīki we would expect तपोधनानां instead of तपोवनगतानाम्. Cp. तपोधनोऽहं etc. (29, 13). The idea is that Sītā, had been residing in a penance-grove and so on general grounds she must be presumed as pure, but this residence in a hermitage is no sufficient plea to convince kings. They are always suspicious and scrutinising. They even punish forest-people like Śambūka. So Sītā must furnish some convincing proof of her chastity. **समाज्ञापयति**—The subject राजा is understood or not improbably omitted through scribal error.

Page 148. **परिबोधयामि**—The reading is consistent and needs no correction. **अपापा भवसि**—Cp. Sītā's proclamation in response to this commandment of Vālmīki. **समुद्घुष्यताम्**—It here appears that the way of समुद्घोषणा is not an ordinary statement. It is rather a regular solemn deposition and calling in some grand personality of unquestionable position, preferrably some deity, to

give witness. विकारानुरूपः etc.—People did not understand this sentence at all. Cp. समुद्घुष्यतां प्रोच्चैरुच्यतां यथा सर्वेऽपि समवेता जनाः शृणुयुः। विकारानुरूपः विक्रियानुकूलः। प्रतिकारः प्रतीकारः। यदि मया दुश्शीलता जातु समादृता भवेत्तदा भवेदीदृशं ममानिष्टमित्येव रूपो विनिमयः'. None of the commentators has taken the trouble to see if Sītā's coming deposition viz., शृण्वन्तु भवन्तो लोकपालाः...प्रकाशीकरोतु (p. 148, l. 12—p. 150, l.14) is consistent with their interpretation. इति here means 'for the reason,' 'as' (and not 'that').

Page 149. सत्यापयति—Cp. Pāṇ. III. 1, 25. महा-प्रभावाकृष्टम्—√कृष् I. P., here means 'to perform', 'to bring about.' Apte has noted another meaning 'to obtain', 'to get' which is very much similar to the sense in which the word is used here. He quotes कुल-संख्यां च गच्छन्ति कर्षन्ति च महद्यशः (महाभारत).

Stanza 23. गज-घटा—घटा a great crowd. Cp. Uttara. II. 29. But with reference to elephants it generally means 'a martial array' Cp. Nāma. II. 8, 107. For the usage cp. Mudrā. II. 14 & Śiśu. I. 64. Still the word can be used with reference to elephants, in its ordinary sense. Cp. Uttara. V. 6, 1. As interpreted in E, here गज-घटा seems to refer to the quarter-elephants. No doubt they are only eight in number but when they are considered with their families the number will increase and घटा may be used.

Page 150. पति-व्रता—पतिः व्रतं (=भक्ति-भाजनम्, an object of devotion) यस्याः सा, devoted to her husband. For this sense of व्रत cp. यान्ति देव-व्रता देवान् पितॄन् यान्ति पितृ-व्रताः (गीता ९।२५). Or we may analyse as पति-सेवा व्रतः नियमः यस्या सा. वचनेन—उच्यते अनेन तद् वचनम् (=मुखम्). Pāṇ. III. 3, 115. ०प्रत्यक्ष० (l. 10)—अक्षि प्रति गतम्, or with dual अक्षिणी प्रति. प्रति+अक्षि +अ(टच्, समासान्त).

Page 151. रसान्तरम्—अन्या रसा रसान्तरम् (B, C, D) is perfectly out of place.

Stanza 24. तुमुल—The word often comes as an adjective to नाद in epics. पात-क्लिष्टा...गिरयः—According to Purāṇas, in satyayuga the mountains had wings and used to fly like aeroplanes. These wings were supplied by Hiraṇyākṣa according to Harivaṁśa and by Viṣṇu according to Agni Purāṇa. The people in general became afraid of their accidental falling and at last Indra clipped their wings with his thunderbolt. It is from this tradition, that Indra is called गोत्रभिद्, अद्रिभिद् etc. Now like other gods etc., the Kula-parvatas are coming to witness Earth's evidence about Sītā's purity. They may be moving

slowly for any reason but the poet imagines that their wearied-ness on account of their having flown much is the cause of their reduced speed. For the use of √पत् I. P., 'to fall' in the sense of flying cp. Raghu. XV. 48. The interpretation of the previous commentators has no cogency.

Page 152. **बद्धानन्दाः** etc.—These two lines have not been understood so far. The idea is : 'The overjoyed seas have transgressed their limit. Their water has reached beyond the forests on the shore. Thus the forests that seem floating over sea-water look like butter that has been just churned out and floats over the milk (or curd, as the case may be).' Surely the construction is difficult, but the poetical imagery is very beautiful. The sentence has a passive construction. **उदनिधि-सलिल** is the subject. √मथ् I. and IX. P., to churn takes two objects. **वेला-वन** is the principal object (प्रधान-कर्म), **लवण-जलधयः** meaning 'out of the saltish seas' 'लवण-समुद्रों में से' is what we call secondary object (गौण-कर्म). For more grammatical details see com. **उदनिधि-सलिलैः**—जलधि has been used in the previous line and so a pronoun should have been used instead of उदनिधि. उदकस्य-निधिः उद-निधिः. See Pāṇ. VI. 3, 57.

Stanza 25. **०सत्येन**—By the oath (not 'by virtuousness').

Page 153. **विश्वं-भरा**—विश्वं बिभर्ति इति; one that supports all ; the all-supporter; *here* the earth.

Stanza 26. Graphic description of Earth's ascent. **माल्यैः**—मल्यते धार्यते इति माला. Or, मां (=लक्ष्मीम्) लाति (=ददाति), that which lends beauty. Then, माला एव माल्यम्. Thus we get माल्य (*n.*) in the sense of a garland. In other sense (excellent flowers) मल्यन्ते धार्यन्ते इति माल्यानि. **शीतल-पद्म-गन्धि-सुभगाः**—पद्मस्य इव गन्धः येषां ते पद्म-गन्धयः. (Vide Pāṇ. V. 4, 137). But perhaps this does not much suit the context. The other course is पद्मानां गन्धः अस्ति येषु ते पद्म-गन्धिनः; शीतलाः च पद्म-गन्धिनः च (अतः एव) सुभगाः च. **दधान**—The previous text दधानाञ्जलिं is altogether wrong. Adopting this corrupt text non-sensical interpretation and silly excuses to support it (interpretation) were forwarded. Commentators have been careless about various inconsistencies which arise if their interpretation is accepted. The suggestion to have the sentence as अञ्जलिं दधान shows an ignorance of the formations of √धा. The desired form of √धा would be धेहि and not दधान. दधान is present participle from √धा (cp. 8, 8 and 141, 6), and not

a finite verb. Secondly we use √बन्ध् or √कृ (or other roots meaning 'to do') to govern अञ्जलि but not √धा a root meaning 'to put on', 'to support'. Cp. अञ्जलिं बद्ध्वा (22, 1 ; 32, 8 etc.), अञ्जलि-विरचित: (25, 8), अञ्जलिर्विहित:[1] (91, 2), and कृताञ्जलय: (154, 3 ; 159, 1).

Page 154. *Stanza 27.* काश्यामभिमताम् etc.—According to Purāṇas the Earth (in the form of a cow) has been milked several times for edible fruits, plants etc., first by Pṛthu and then by gods, men, sages, mountains etc. Certain scholars have found here an allusion to the churning of the ocean by gods. (Introduction in D. P. LIII). This is wrong.

Stanza 28. तव देवि पयो-धरौ—Poets often describe mountains as the breasts of earth. Cp. Raghu. IV. 51. समुद्रा रत्न-मेखला—Only one girdle is put on at a time so we have corrected मेखला: as मेखला. It appears that somebody taking into consideration the plurality of seas has made this change, which is not correct, as all the seas together form one girdle. Seas are some times described as the garment of the earth as well. Cp. Śak. III. 17, 3.

Page 155. *Stanza 29.* ओषधीनाम्—Of herbs. Cp. ओषधि: फल-पाकान्ता (नाम-लिङ्गा० २।४।६).

प्रतिनिवृत्तानाम्—The word is not clear. The sense of प्रति+नि+√वृत् is 'to retire'. It is we people who are to answer 'whence?' or 'where ?' in connection with this retirement. That Sītā had 'taken back again to family life' could impart her any importance if she had left Rāma of her own accord, which is not the case. In Rāmāyaṇa, Lakṣmaṇa, on the eve of departing from Sītā requests her as: उपवास-परैकाग्रा वस त्वं जनकाऽऽत्मजे । पति-व्रतात्वमास्थाय रामं कृत्वा सदा हृदि । श्रेयस्ते परमं देवि तथा कृत्वा भविष्यति । (वा० रा०, का० ७. स० ४७). We think it was this life of penance and renunciation which has infused such miraculous power in Sītā's words.

Stanza 30. द्यावा-पृथिव्यौ—It is one of the few Vedic Devatā-dvandvas, that have come down to classical Saṃskṛta. Each member of compound in these is in the dual. वोढुम्—Cp. दृष्टे सूर्ये पुनरपि भवान् वाहयेदध्व-शेषम् (मेघ० १।४१।६). The interpretation 'to bear' is wrong. गाम्भीर्य—Profundity. This is with reference to speed and has nothing to do with ocean etc. This śloka suffers from the blemish known as अभवन्मतसंबन्ध in rhetorics. The word

[1] Here hands are folded to drink water and not in salutation, but the idiom is the same.

स्थान which is referred to by यत्र, यत् and यत् respectively in the three adjectival clauses (in the first three lines of the stanza) should not be included in any of these as we find it now. All these three clauses are independent of each other and so स्थान in the third clause cannot be naturally referred to by यत्र and यत् in the first two clauses. Its right place is the principal clause. The last two lines may be corrected as यत् तादृग्वि-प्रकर्षात् परिमित-तपसां योगिनामप्यगम्यं स्थानादाकृष्य तस्माज्जनक-तनयया दूरमारोपिताऽस्मि।

Page 156. **सीता सविस्मयं** etc.—This question of Sītā is very strange. Sītā herself had invited her mother Earth twice (p. 150 and p. 152). Her advent is proclaimed by an ākāśavāṇī, a voice in the atmosphere. (See p. 152, l. 5 to p. 153, l. 2). Then Vālmīki proclaims her coming (śl. 26). All the people present eulogize her in details (śl. 27-29). Afterwards Earth herself while praising Sītā declares that it is Sītā who has brought her so far from Pātāla. She then addresses Sītā as : 'What service do you require of me ? ' And after all this lengthy programme covering more than six pages of the book Sītā does not know who she is. Really the question is perfectly out of place. We are sure Diṅnāga is here imitating 'भगवति, का त्वमियं च' (उत्तर० ७।३-४; पृ० १६६, प० १२) with his eyes shut.

Stanza 31. **मय्येव सिद्ध्यति तपः**—Penances bear fruit on earth only. It is only on earth that a man performs good or bad deeds. Other 'lokas' are to get the fruit of deeds done on earth. Nothing new is done there. Another shade of meaning can also be observed. It is a belief that prayer to God should be done while sitting on the earth. If it is done in the sky (i.e., in some upper storey of a house etc.), it would prove useless. Such is the importance (of the contact) of the Earth.

Page 157. *Stanza 32.* **अभ्युद्धृतिः**—अभि+उद्+√हृ (हृञ् हरणे I. U., to take, to lead, to steal etc.) +ति. This is abstract noun. उद् √हृ (=उद्धृ) means 'to draw', 'to draw from difficulty' (i.e., 'to save'). Cp. अभ्युद्धृत (140, 10). For a different shade of meaning cp. निर्मत्सरो यदि समुद्धरणं विदध्यादस्याहमुज्ज्वल-मतेश्चरणौ वहामि (चित्रमीमांसा खण्डन पृ० १).

Stanza 33. **सिद्धा यक्ष-गन्धर्व-किंनराः**—For a frail verbal analogy cp. ०यक्ष-रक्षो-गन्धर्व-किंनराः (नाम० १।१।११).

Stanza 34. **दाशरथिम्**—दशरथस्य अपत्यं पुमान्, तम्. **मुक्त्वा**—Leaving, i.e., excepting.

Page 158. **अनुवर्तयन्ति**—This is neu. nom. pl. of अनुवर्तयत्, present participle from अनु + √वृत् I Ā. 'to be', *caus.* Cp. तवानुवृत्तिं न च कर्तुमुत्सहे (कुमार० ५।६५). Another explanation : 'अनुसारीणि' (?)

Stanza 35. **आशा-मुखे**—The idea is 'all round even in distant lands.' D translates it as 'intermediate regions' (?) **अबाध्य-वितते**—बाधितुम् अर्हं बाध्यम्, न बाध्यम् अबाध्यम्, अबाध्यं यथा तथा विततम् अबाध्य-विततम्, तस्मिन्. E perhaps takes the word in the nominative case and as an adjective to वितान. It is difficult to see the interpretation बिना खम्भों के (E) in this word.

Stanza 36. An excellent panegyric (स्तुति) wjth a graceful rhyme. **चरित्र-गुणोन्नता**—Cp. चारित्र-गुण-शालिना (12, 4) and गुणोन्नता (14, 1).

Page 159. *Stanza 37.* **प्रकृति-निर्मला**—प्रकृत्या निर्मला (तत्पुरुष). **कौसल्या-मातः**—The expression is incorrect. It should have been कौसल्या-मातृक. Vide Pāṇ. V. 4, 153. Such expressions often occur in Bhāsa.

Page 160. **आभाष्य** (l. 5)—आ + √भाष् I. Ā., to speak + य (ल्यप्). आ √ भाष् is an idiomatic expression for 'speaking,' 'talking'. Cp. the beautiful lines पूर्वाभाष्यं सुलभ-विपदां प्राणिनामेतदेव (मेघ० २।४१) and संबन्धमाभाषण-पूर्वमाहुः (रघु० २।५८). **पाणिना पाणौ**—Students should pick up the right sense of instrumental and locative here. **संगृह्य**—(l. 6)—Having grasped. **यज्ञाङ्गं विना**—Rāma was feeling shy in grasping Sītā by the hand. So Vālmīki says: 'Do not feel shy. Long before, in Janaka's capital you grasped Sītā's hand before a very large number of spectators at the time of your marriage. What is there new now ? The only difference is that there you grasped her hand as a part of the ritual of wedding and here you do it as a part of the ritual of Aśvamedha sacrifice. There is not the least ground for feeling shy. Hurry on ?' The sentence was not understood by previous translators. The commentators do not explain it.[1] See the section on poet's religion (Introduction) for another possible suggestion in the line.

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[1]Rightly has Bhoja remarked :

दुर्बोधं यदतीव तद्धि जहति स्फुटार्थमित्युक्तिभिः
स्पष्टार्थेष्वतिविस्तृतिं विदधति व्यर्थैः समासाऽऽदिकैः ।
अस्थानेऽनुपयोगिभिश्च बहुभिर्जल्पैर्भ्रमं तन्वते
श्रोतृणामिति वस्तु-विप्लव-कृतः सर्वेऽपि टीका-कृतः ॥

Of course we would like to substitute प्रायेण for सर्वेऽपि. There have been commentators like Mallinatha, who were honest.

Stanza 38. **अपत्यम्**—Cp. प्रजायै गृहमेधिनाम् (रघु० १।७।४). **इष्टम्** —√यज् I. U., 'to sacrifice' etc. +त (क्त). (Absract noun).

Page 161. **उच्छ्वसितः**—See notes on उच्छ्वसितानि (128, 17) and उच्छ्वसितान् (142, 11). Cp. Mālavīkā. III. 6, 2 and कुतो न्वेष भारती-निर्घोषो...मन्दभागिनीं झटित्युच्छ्वासयति (उत्तर० ३। ६-७; पृ० ६७, प० १७-१८). **आत्मा**—हृदय, heart. **उच्छ्वसितो म आत्मा**—मुझ में जान पड़ गई (Hindi). This idiom refers to the obtainment of great joy. There is no reference to hope. Surely we have joy in hope as well but that sort of joy is indirect and not so strong. The translation 'myself is animated with hope' is not correct.

Stanza 39. A good benediction. **अ-विघ्नम्**—The conpound is an अव्ययीभाव in अर्थाभाव (to denote the absence of a thing), and thus the word is indeclinable. **निरातङ्काः**—निर्गतः आतङ्कः यासां, ताः. For the gender of आतङ्क see Vāmana. V. 2, 42.

Page 162. **प्रसन्नम्**—प्रसन्न=प्र+√सद् VI. P., to break, to go, to sink down +त (क्त). The क्त is here tacked in the past tense in भाव (to form an impersonal). See Pāṇ. III. 2, 102 and III. 4, 70. प्र√सद् is intransitive, so we can have this form in active voice as well. The sentence in the active voice would be यदि प्रसन्नः आर्यः. सद्+त becomes सन्न. **विभज्यताम्**—This appears a peculiar usage. **वत्सस्य**—Here वत्स may refer to Lakṣmaṇa or to Kuśa. If a reference to Kuśa is seen अवश्यं must be interpreted as लक्ष्मणस्य अवश्यकर्तव्यं स्थितम् (is taken by Lakṣmaṇa as essential). **अहमेव**—I myself (and not 'I alone'). **व्यग्र०**—Busy, *here* occupied. व्यग्र or व्यापृत are the proper words for 'busy'. In Hindi people have wrongly adopted the word 'व्यस्त' in this sense. The mistake should be guarded against.

Stanza 40. A grand coronation indeed. **एषच्छत्रम्**—This is the correct text. एषः here refers to वासव (Indra) and the sense is 'Look here, Indra holds the royal umbrella etc.' एतद् (*n.*) will refer to छत्रम् and the sense would be : 'Indra holds *this* royal umbrella etc.' Evidently to point out 'Indra holding the umbrella' is more important here than a reference to 'umbrella' itself. The sense degenerates in that case. Cp. the references by the base एतद् to the subjects in the sentences: एतज्ज्योतिरुदेति and एषाऽऽविर्भवति क्रमेण वसुधा (153, 5 and 7). The advocate of the amendment has remarked : एषच्छत्रमिति मूल-पुस्तके पाठः। न हि तुगागमः संभवति, संहिताया अभावात्। असति तु तुकि यतिभङ्गः स्यात्, तस्मात् 'एतच्छत्रमिति कल्पितः पाठोऽस्माभिः' This is altogether wrong.

एषस्+छत्रम् becomes एष छत्रम् according to 'एतत्-तदोः सु-लोपो॰ (पा॰ ६।१।१३२). The objection that here हे च (पा॰ ६।१।७३) would not apply as there is no samhitā is absurd, as the rule सु-लोपो॰, applied above, does not belong to tripādī (Pāṇ. VIII. 2, 1—end). The next thing is that we can here have only one form एषच्छत्रम् and none else. There is absolutely no other alternative. And supposing we had the form एष छत्रम् here, this blemish would be भिन्न-वृत्तता (cp. Vāmana's Kāvyā. II. 2, 2) and not यतिभङ्ग (cp. ibid II. 2, 3). The remark evinces an utter ignorance of grammer and rhetorics. प्रणय-सुलभाः—For our interpretation of प्रणय and for the idea in the line cp. जातः सखे प्रणयवान् मृग-तृष्णिकायाम् (शाकु॰ ६।१६।४) and सद्य एव सुकृतां हि पच्यते कल्प-वृक्ष-फल-धर्मि काङ्क्षितम् (रघु॰ ११।०). Others have interpreted प्रणय as love. तद्विधानाम्—The word is an adjective modifying जनानाम् understood. This is permissible. Cp. Vāmana विशेषण-मात्र-प्रयोगो विशेष्य-प्रतिपत्तौ (काव्याल॰ ५।१।१०). The line is a general maxim, but it has been used when Rāma had wished the materials of coronation and they were present there the same moment, and so we think the word तद्विध refers to Rāma here. Others think it refers to Kuśa and Lava.

Page 163. वेत्र॰—A mace (not 'a sceptre'). अनुगृहीताभियोगः संविभागः—This line presents difficulty in interpretation. संवि √भज् *means* 'to share.' This sharing of duty of the gate-keeper with Lakṣmaṇa (संविभाग), has surely favoured (अनुगृहीत) his request (अभियोग). The literal translation may be put as: "**Lakṣmana.** This sharing of duty (with me) has (surely) favoured my request." नाना-दिगन्त-वासिनो राजानः, विभीषण॰—Presumably all these had been invited in the Aśvamedha.

Stanza 41. Another good benediction in the play. महा-रथः —See note on the word (23, 8).

Page 164. *Stanza 42*. मङ्गलम्—Welfare.

पूर्णास्ते लक्ष्मणस्य मनोरथाः—Diṅnāga nowhere makes a mention of the ardent wishes of Lakṣmaṇa referred to here. But these wishes are welfare of Sītā and that of Rāma's progeny. Uttararāma. has a clear mention of these. The passage is put in the mouth of Candraketu (Lakṣmaṇa's son). He pathetically says: अप्रतिष्ठे रघुज्येष्ठे का प्रतिष्ठा कुलस्य नः। इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥ (उत्तर॰ ५।२५). Thus Bhavabhūti has made a clear mention of Lakṣmaṇa's anxieties and on Sītā's return he makes Lakṣmaṇa say: 'कृतार्थोऽस्मि'

(उत्तर० ७,१९—२०; पृ० १७५, प० १३). Diṅnāga's पूर्णास्ते लक्ष्मणस्य मनोरथाः is really a reverberation of Bhavabhūti's कृतार्थोऽस्मि etc. Lakṣmaṇa's great anxiety for Sītā's welfare is reflected in मङ्गल्य-शेषेण च शोच्य-माना (13, 2). देवः (l. 11))—Cp. Sāh. VI. 144. देव here means 'a king' (and not 'revered'). प्रकामम्—If we have the text as रामः—प्रकामम् (कलशमानीय)', it should be translated as : "**Rama.** Oh ! How voluntarily ! [Bringing the pitcher]."

Page 165. *Stanza 43.* **प्रियानुजः**—Adjectives lose some of their force in a compound, hence प्रियोऽनुजः would be better, if some manuscript is later on found to have it.

प्रियम् (l. 4)—A thing to the liking; a desirable object. **उपहरामि**—उप √हृ 'to furnish', 'to supply to.'

Stanza 44. An expression of gratitude. **विधिना**—Others have taken it to mean 'दैवेन' (luckily). But विधि (in the sense of 'luck') and गन्ध when used without an adjective or a word added after it (e.g., विधि-वश cp. 92, 4 and Uttara. V. 16, 3) generally mean 'ill-luck' and 'bad smell.' For instance विधिरहो बलवानिति मे मतिः (भर्तृहरि). Also cp. Uttara. III. 31, 4. If it is to be interpreted as 'luck' the translation must be 'By force of your visit, which I got through good fortune, the same (well-known) wife of mine' etc. **०वृत्ति**—Disposition. Another sense: 'occurence' (153, 4).

Stanza 45. The Epilogue (भरत-वाक्य). **त्रि-धामा**—The word seems absent in classical literature. It is explained in Śabdārtha-Kalpa-druma as त्रीणि भूरादीनि सत्त्वादीनि वा धामानि स्थानानि यस्य. Vācaspatya explains it as : त्रीणि धामानि भूरादीनि स्थानानि तेजांसि सत्त्वादीनि वा यस्य. These dictionaries quote ślokas from Mukunda-mālā and Harivaṁśa to exemplify its usage. The analysis in the commentary is simply our suggestion. धामन् has various senses and 'place' and 'body' are two of them. Trikāṇḍaśeṣa gives त्रि-शरण and त्रि-मूर्ति as synonyms of Buddha (I. 1, 8 and 9). त्रि-काय another parallel of त्रि-मूर्ति is available in Apte's dictionary in the same sense. And a name of Buddha (an incarnation of Viṣṇu in Paurāṇika mythology) can be used for Viṣṇu like the names in other incarnations, e.g., राम, कृष्ण, नृसिंह, मधुसूदन, त्रिविक्रम. Hence our suggestion. Our poets have been paying tribute to Buddhāvatāra.

Page 166. **सम्यक्-संसिद्धि-विद्या-परिणत-तपसः पीठिनस्तापसाश्च**—This has been explained as : सम्यक् संसिद्धिविद्याः इति सन्धिच्छेदोऽपि सम्भवी ।

सम्यक् संसिद्धिमती विद्या येषां ते । अथवा कर्मधारयः सम्यक्-संसिद्धिविद्याश्च ते परिणततपसः परिणतं परिपक्वं तपो येषां ते दीर्घतपसो महाप्रभावास्तपस्विनः.' The suggestion about sandhi will be rejected by a student of Prājña or Prathamā, if he has only mastered the hal-sandhi-chapter of Laghu-kaumudī. Nothing more need be said about it. The analysis of the the compound is also wrong. It would have been possible if we had the text as सम्यक्-संसिद्धि-विद्य-परिणत-तपसः which is not the case. To us it appears that the correct text was सम्यक्-संसिद्धि-विद्याः परिणत-तपसः पीठिनस्तापसाश्च. In this case सम्यक् संसिद्धि-विद्याः is an adj. to पीठिनः and परिणत-तपसः to तापसाः. People anxious to to have both the adjectives with both पीठिनः and तापसाः may have in that way as well. The analysis would be easy and natural. सम्यक् (=समीचीना) संसिद्धिः यस्याः सा सम्यक्-ससिद्धिः, सम्यक्-संसिद्धिः विद्या येषां ते सम्यक्-संसिद्धि-विद्याः. परिणतं तपः येषां ते परिणत-तपसः. **वर्धतां गो-कुलं च**—The cows have been always highly esteemed and anxiously protected by Indians. Cp.

आरे ते गोघ्नमुत पूरुषघ्नम् (ऋ० १।११४।१०).

मा गामनागामदितिं वधिष्ट (ऋ० ८।१०१।१५).

यो अघ्न्याया भरति क्षीरमग्ने (ऋ० १०।८७।१६).

आ प्यायध्वमघ्न्या (यजु० १।१).

दोग्ध्री धेनुर्वोढानड्वान् (यजु० २२।२२).

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Appendix A.

Notes on Proper Names (historical, geographical, astronomical), mythological words and characters of poet's own creation.

कुन्दमाला (1,1)—See Notes p. 1.

दिङ्-नाग (1, 2)—See notes p. 1.

जम्भारि (1, 4)—See Notes p. 1. Synonyms used in this play—हरि, पुरन्दर, वासव, सुर-पति

मन्दार (1, 4)—See Notes p. 2.

हेरम्ब (1. 5)—Gaṇeśa, He was the younger son of Siva and Pārvatī, 'or of Pārvatī only, for according to one legend he sprang from the scurf of her body. He is the god of wisdom and remover ef obstacles; hence he is invoked and worshipped at the commencement of every important undertaking.' He rides a mouse and has the head of an elephant.

गङ्गा (2,2)—See Notes p. 3. Gangā is the celestial river and the house-deity of the Raghu family. See further notes on Sagara (30, 14) in this Appendix.

इन्दु (2, 3)—See Notes p. 3. See further notes on चन्द्रमस् (125, 13) in this Appendix. Synonyms—चन्द्र, ताराऽधिप, शीत-रश्मि, हिम-कर.

अरुणांशु (2, 4)—The sun-god. See Notes p. 3. He is represented as a son of Kaśyapa and Aditi, and as moving in a chariot drawn by 7 horses. His charioteer is named Aruṇa, Syn.—सूर्य, सहस्र-दीधिति, सहस्र-रश्मि, भानु, विवस्वत्, दिवा-कर, किरण-मालिन्, तिग्म-रश्मि, तिग्म-रुचि, अर्क.

शम्भु (2, 4)—See Notes p. 3. Syn.—शिव, महेश्वर, स्थाणु, पशु-पति.

अराराल-पुर (1, 5)—See Introduction.

लङ्का (3, 5)—See Notes p. 4.

लङ्केश्वर (3, 5)—See Notes p. 4.

राम (3, 6)—See Notes p. 4. Syn. for Viṣṇu—मधु-सूदन, मधु-मथन, हरि, सरसि-रुह-नाभ, पुराण-पुरुष, वराह, त्रि-धामन्.

सीता (3, 6)—See Notes p. 4.

लक्ष्मण (3, 6)—See Notes p. 4.

सुमन्त्र (4, 9)—See Notes p. 7. In Uttararāmacarita Candraketu declares him as a friend (counsellor) of Daśaratha.

इक्ष्वाकु (6, 2)—See Notes p. 8.

मारुत (7, 10)—See Note p. 9. Syn.—मातरिश्वन्, पवन, वात, वायु Particular form —प्रलय-मातरिश्वन्.

भारती (11, 2)—Speech. This is another name for Sarasvatī, the goddess of speech and learning. She is represented as the daughter of Brahman. Bāṇa speaks of her as भगवती कुमारी... देवी सरस्वती (हर्ष-चरित १).

कोसल (12, 7)—Ancient name of a province perhaps comprising of the present districts of Gonda, Bahraich, Fyzabad etc. and lying along Sarayu (Gogra). It was divided into two parts—(1) उत्तर-कोसल and (2) दक्षिण-कोसल.

कोसलाधिप (12, 7)—Daśaratha, grandson of Raghu and son of Aja.

लोक-पाल (14, 9)—See Notes p. 12.

अग्नि (14, 10)—The god of fire. He is held as the eldest son of Brahman. In Mahābhārata he is spoken of as having devoured Khāndava forest. Syn. —विभावसु,वैश्वानर, पवन-सखि,पावक, अनल, हुत-वह, वडवानल, दावानल, वह्नि.

गृह-देवता (16, 1)—In medieval ages Hindus sought a presiding deity everywhere. Every house was considered to have a presiding deity. It was perhaps generally believed that the soul of some pure ancestor-lady who was greatly interested in the welfare of the family protected her (the family) long long after her death.

अयोध्या (20. 9)—Note that the city has been described as having a presiding deity in Raghuvamśa, hence Sītā's salutations are not out of place.

मारुति (20, 16)— हनुमान् (or हनूमान्). He is represented as the son of Wind God. Bhīmasena of Mahābhārata is said to be his incarnation. His mother's name was Añjanā. He with Vālī. Sugrīva etc., belonged to a tribe called Vānara, who were later on believed to be animals (monkeys).

अस्तम् (21, 7)—It is a mythological mountain behind which the sun sets in the evening. See p. 100, ll. 3 & 4 *infra*.

सूर्य (21, 7)—See note on अरुणांशु (2, 4) in this Appendix.

मधु-सूदन (23, 11)—Viṣṇu. मधु occurs as the name of two demons. One of these was killed by Viṣṇu and hence he is called Madhusūdana. This incarnation is distinct from the well-known 10 or 24 incarnations. Cp. अनन्ता वै अवताराः. Another Madhu, father of Lavaṇa was killed by Śātrughna.

वन-देवता (25, 5)—See Notes p. 21.

नद्यः (26, 5)—According to medieval beliefs all rivers are goddesses and hence for an old Hindu a bath in a river is not merely a step towards health. To him it is a religious sacred duty. Bhavabhūti has two rivers—Tamasā and Muralā, as characters in his play. Syn.— निम्न-गा,समुद्र-गामिनी, सरित्, तटिनी, वाहिनी.

शैल-राजाः (26, 6)—For Hindus the mountains are also deities. For more details see notes on गिरयः (151, 3) विन्ध्य & कैलास (154, 6). Syn. —गिरि, मही-धर।

वसिष्ठ (27, 12)—This celebrated sage was the family priest of the kings of the solar race He is the ṛṣi (interpreter) of several Vedic hymns. He is one of the seven prominent ṛṣis (सप्तर्षि). He was countercursed by the king Nimi, and left his bodily form. He was again born as son of the Mitrāvaruṇa and hence is called Maitrāvaruṇi as well.

वाल्मीकि (27, 12)—Also वाल्मीक. This eminent sage, reared up by mountaineers from childhood had become a great dacoit. He being impressed by the sermon of a sage changed himself altogether and sat in meditation for years together and became covered by an anthill. The sage who had brought about this change returned after many years and took him out of the ant-hill (वल्मीक) and hence this name. He was the tenth son of प्रचेतस् (another name of Varuṇa) and hence is called प्राचेतस as well (p. 60, l. 8). He is the most important character in this play. His importance is almost equally great in Uttararāmacarita.

रघु (30, 14)—A scion of the family of the kings of solar race, so eminent that the family is called रघु-कुल after his name. He was the son of Dilīpa and Sudakiṣiṇā, and was father of Aja. Daśaratha was his grandson, (See Raghuvaṃśa).

सगर (30, 14)—He was a very early king of the solar race. More than 20 kings come between him and Raghu. His hundredth sacrifice was obstructed by Indra. The horse was stolen and left in the hermitage of the sage Kapila in Pātāla. The 60,000 sons of Sagara (from his queen Sumati), accused Kapila of theft and were turned into ashes by his curse. After a long time Bhagīratha, great grandson of Asamañjasa (son of Sagara from his another queen Keśinī) brought Gangā after his great penances and sent his forefathers to heaven.

दिलीप (30, 14)—An eminent King of solar race, father of

Raghu. His serving the cow Nandinī, is an interesting chapter in Raghuvamśā (See Canto II).

दशरथ (30, 14)—See कोसलाधिप in this Appendix p. 2.

विदेह (31, 3)—'Name of a country lying to the north-east of Magadha. Its capital Mithilā is the same as Janakapura in Nepal. north of Madhuvani'. Videha must have covered, in ancient times, besides a portion of Nepal, all such places as Sītāmāri, Sītākunda, or the northern part of the old district of Tirhut and the north-western portion of Champaran . (Apte's Dict.) It is also called मिथिला (p. 39, l.14).

जनक (31, 3)—The father of Sītā. This is really a dynastic name. His personal name was Sīradhvaja. This dynasty is also traced from Sun-god.

कौसल्या (34, 3)—The chief among the wives of king Daśaratha, and mother of Rāma. She was a princess of the King of Kosala and hence the name.

प्रथमा (35, 3)—This is a character of poet's own creation. She has no historical background. See Notes.

वेदवती (35, 4)—Another character of poet's own creation.

कुश (35, 10)—The eldest son of Rāma. When Rāma retired, he gave Kuśa the kingdom of Kuśāvatī where he ruled for some time. Then being requested by the presiding deity of Ayodhyā not to be neglected any more, the city was again adopted as capital by Kuśa.

लव (35, 12)—The younger son of Rāma. He was later on given the kingdom of शरावती. People connect Lahore (लव-पुर) with this hero.

रामायण (36, 8)—The famous work of the primeval poet, Vālmīki.

नैमिष (37, 4)—See Notes on the word occurring here and on p. 48, l. 12 *infra*.

उमा (38, 11)—Pārvatī. She was the wife of Śiva. She obtained Śiva as her husband after great penances. She is considered as the left half portion of the person of Śiva.

स्वर्ग (38, 11)—The heaven, abode of gods. Syn. —दिव्,नाक, द्यो, स्वर्.

पृथिवी (38, 11)—See note on पृथ्वी(106, 4) in this Appendix.

मलय (39, 8) —This mountain range of South India has been referred to in Raghuvamśa IV.45, 46 & 51 and in Mahāvīra-

carita V. 3. Bhavabhūti describes it as encircled by Kāverī (कावेरी-वलयित-मेखलस्य सानावेतस्मिन् मलय-गिरेर्दिव: पतामि । महावीर०) Cp. Raghuvaṁśa IV. 45 and 46 as well. It abounds in chandan, cardamum, pepper and betel-nuts. Poets always describe its fragrant and cool breezes.

मिथिला (39, 14)—See विदेह (31, 3) in this Appendix.

ऋषि: (46, 7)—This character is poet's creation.

आत्रेय: (46, 10)—Some sage descendant of अत्रि. This अत्रि is very famous seer. He is one of the seven seers (सप्तर्षि). He is a mind-born son of Brahman, one of the ten Prajāpatis. The famous दुर्वासा was his son. The moon is said to have been produced from his eye. His descendants have been famous doctors and grammarians. Uttararāmacarita has a character Ātreyī (poet's own creation). The words आत्रेय & आत्रेयी were known to Patañjali. For more light see वैदिक वाङ्मय का इतिहास, प्रथम भाग by the great vaidika scholar P. Bhagavad Datta.

काश्यप (47, 2)—The character is poet's own creation.

मन्दर (50, 4)—This is a mythological mountain used by gods and demons as a churning stick while churning the ocean.

गोमती (50, 5)—See Notes.

मकर-वसति (51, 1) —The sea. It is held as the lord of all the rivers and posseses divine powers. Syn.— समुद्र उद-धि, जल-धि, वारि-राशि, अम्बु-राशि, अर्णव, उदन्वत, उद-निधि, अब्धि

प्रजा-पति (55, 7)—Brahman. He is one of the grand holy divine trinity of the Hindus. His chief function is to create the world. He is said to be born from the lotus which sprang from the navel of Viṣṇu. His vehicle is swan (हंस). He had five heads, but one was destroyed by Śiva. Syn.—वेधस्, पितामह.

साम-नाद (57, 4)—Sāmaveda is one of the four Vedas. It contains songs. Its upa-veda is Gāndharva-veda.

दण्डका (62, 13)—The area between the rivers Narmadā and Godāvarī had dense forests in ancient days and was known by this name.

तटिनी (63, 4)—The river referred to here is Godāvarī.

बादरायण (66, 12)—This is again a character of poet's own creation. In literature we often see Vyāsa the author of Vedānta Darśana, referred to with this name.

यज्ञवती (70, 4)—She is another character of poet's own creation.

तिलोत्तमा (70, 6)—She was a very beautiful, celestial damsel (अप्सराः). These अप्सरस्s are a class of females living in heaven, wives of Gandharvas and attending upon Indra. These are generally referred to as 'courtezans of the heaven' (स्वर्वेश्या) Cp. देव-गणिका (103, 2), स्वर्ग-दासी (97, 4). These possessed supernatural powers and could assume any form at will.

कौशिक (70, 16)—Again a character invented by the poet. He serves the part of a jester. The sage Viśvāmitra is also known with this name.

चित्र-कूट (74, 4)—This is a hill south of Yamunā. It is situated in the modern district of Chatarkot, about 50 miles south-east of Bundelkhand.

दक्षिणापथ (74, 4)—The Deccan.

माया-वती (74, 6)—The forest deity (वन-देवता) of Citra-kūṭa-forest. This is again poet's own creation.

कण्व (76, 9)—A character created by the poet.

नाक (79, 4)— स्वर्ग heaven; the world of gods.

नन्दन (80, 9)—See note on जम्भारि (1, 4).

ऐरावण (80, 11)—See note on जम्भारि (p. 1, l. 4).

शची (81, 4)—See note on जम्भारि (p. 1, l. 4).

अप्सरसाम् (96, 4)—See note on तिलोत्तमा (p. 70, l. 6). Syn —देव-गणिका, स्वर्ग-दासी.

स्वर्ग-दासी (97, 4)—See the preceding note on the word. अप्सरसाम्.

उर्वशी (97, 4)—The most beautiful celestial damsel. Once the two celebrated sages नर and नारायण were practicing penances. Indra, become afraid, sent some divine damsels to disturb the penances by their winsome figures. On this Nārāyaṇa produced a lady that excelled in beauty all those heavenly courtesans from his thigh ऊरु. They retired honourably abashed. This lady is known as ऊर्वशी

सारथि (100, 3)—The sun's charioteer, Aruṇa by name. See note on सूर्य (21, 7). He is represented as the eldest son of कश्यप and विनता. Her mother hatched the eggs premature. So he was born without thighs aud hence is called अनूरु as well.

लक्ष्मी (104, 2)—She is one of the 14 gems obtained by gods by churning the ocean. She is represented as the wife of Visṇu.

पृथ्वी (106, 4)—The goddess, Earth, mother of Sītā. Syn. —अवनि, वसुं-धरा, वसु-धा, विश्वं-भरा. वसु-मती, पृथिवी, मेदिनी, मही, भूर्.

वडवाऽनल (108, 7)—The submarine fire. In mythology we find that the sons of the great Kṣattriya king Kṛtavīrya (who had given away most of his wealth by way of Dakṣiṇā to his Bhārgava priest, at the end of a big Somā sacrifice) becoming very poor, demanded wealth from Bhārgavas, but most of them avoided. Later when by chance great hoards of money were founed concealed in the earth by Bhārgavas, they were molested and shot down with arrows by the warriors of the royal family. A terror-stricken Bhārgava lady, hiding her conceived child in her thigh fled to Himālayas. The child lived there (in the thigh, ऊरु) for hundred years. When Kārtavīryas attempted to destroy the unborn child, he (with the name और्व came out with dazzling brilliance which rendered the Kṣattriyas blind Aurva was indignant at the world's allowing his ancestors to be slain without fault and began to destroy the whole world. Now the deceased forefathers intervened and succeeded in turning the fire of Aurva's wrath towards the sea. This fire assuming the shape of a horse is known as वडवाऽनल or वडवाऽग्नि.

कन्दर्प (112, 2)—God of love ; Cupid. Śiva becoming indignant on being disturbed in penances turned him into ashes, with the fire of his the eye. On the request of Rati Cupid's wife, Siva allowed him to be born again as the son of Kṛṣṇa and Rukmiṇī

गान्धर्व-वेद (114, 4)—See note on साम० (57, 4).

चन्द्र-कान्त (118, 2)—The moon-stone. It is said to melt when moon-rays fall on it.

कुलिश (124, 10)— वज्र. It is Indra's weapon.

चन्द्रमस् (125, 13)—See note on इन्दोः (p. 2, l. 3 *supra*). The moon was born from the eye of the sage Atri. Thus he was the son of Atri and grandson of Brahman. He himself started an eminent line of kings. His son was Budha and grandson the famous Purūravas.

नेपथ्ये (उपाध्याय-दूतः) (131, 1)—He is again poet's own creation.

कञ्चुकी (133, 2)—Another creation of the poet

वेद (133, 6)—The revealed books of the Āryas. They are four in number—Ṛg-Veda, Yajur-Veda, Sāma-Veda and Atharva-Veda. Ṛg-Veda is unanimously held as the oldest book in the world's library.

भरत (134, 6)—Son of Daśaratha and Kaikeyī.

शत्रुघ्न (134, 6)—Son of Daśaratha and Sumitrā.

कैकेयी (134, 10)—The second and the most beloved queen of Daśaratha. She was the daughter of the lord of Kekaya and hence this name.

सुमित्रा (134, 10)—The youngest queen of Daśaratha. She was the daughter of the king of Magadha.

ऊर्मिला (135, 6)—The second daughter of Sīradhvaja (Janaka).

कुश-ध्वज (135, 7)--The younger brother of Sīradhvaja (Janaka). His two daughters were माण्डवी and श्रुत-कीर्ति.

मातुल (136, 4)—The maternal uncle of Bharata. His name was युधाजित् .

मातामह (136, 4)—The maternal grandfather of Bharata. His name was अश्व-पति. The lands ruled by this king were called केकय. It perhaps bordered on the सिन्धु-देश (the province of the upper Indus).

शूर्प-णखा (136, 7)—Rāvaṇa's sister. The story of her mischief is well-known.

तिष्य (139, 2)—It is eighth of the 27 constellations of stars. It is also called पुष्य.

पुनर्वसु (139, 2) (used dual in classical literature)—"The seventh lunar mansion consisting of two or four stars." (Apte's Dic.)

अरुन्धती (145, 3)—Wife of Vasiṣtha. She is held as a standard of a wife's devotion to her husband. Like her husband she was a guide of Raghu's family. Her character is fairly depicted by Bhavabhūti in Uttararāmacarita.

गन्धर्व (148, 12)—An individual of 'a class of demi-gods regarded as the singers or musicians of gods and said to give good and agreeable voice to girls'. (Apte's Dic.)

सिद्ध (148, 12)—' A semi-divine being supposed to be of great purity and holiness and said to be particularly characterised by eight supernatural faculties called Siddhis.' (Apte's Dic.)

विद्या-धर (148, 4)—Another class of semi-divine beings.

विश्वा-मित्र (148, 6)—A very celebrated sage son of Gādhi and grandson of Kuśanābha, who was son of Kuśa and grandson of Brahmā. It was he who made Rāma and Lakṣmaṇa perfect in

the science of warfare and gave them rare and irresistible weapons. He is also known as कौशिक, his family name.

सुर (150, 4)—See note on देवाः (154, 5) in this Appendix.

असुर (150, 4)—A Rākṣasa.

पाताल (151, 2)—The nether dark world, the land of Nāgas. See note on नाग below.

नाग (153, 5)—'A fabulous serpent demon or semi-divine being having the face of a man and the tail of a serpent and said to inhabit the Pātāla' (Apte's Dic.) From Samudra-Gupta's inscription and other material we know that this was an Indian tribe. In ancient days it might have been inhabiting some other lands. The same thing holds true for other semi-divine tribes.

शेष (154, 4)—The great mythological serpent who is said to have a thousand heads. He supports the earth on his head. Viṣṇu uses him as his couch in the rainy season and also during the intervals of creation. He is the king of Nāgas. See note on वासुकि (164,1).

देवाः (154, 5)—Gods. These live in heaven, having Indra as their king. देव as an address of a king has often been used in this work. Its another sense is 'the wise'. See p. 160, l. 12 *infra*. Syn.— सुर, त्रिदश, fem. देवी, देवता. Particular forms: गृह-देवता, वन-देवता,

विन्ध्य (154, 6)—The present Vindhya Range. They are one of the seven *kulaparvatas*. Kālidāsa has often referred to this range in his works.

कैलास (154, 5)—It is a peak of the Himālayas. Śiva and Kubera reside on it.

द्यावा-पृथिव्यौ (155, 6)—See Notes.

गरुत्मान् (155, 7)—Garuda. He is the younger son of (कश्यप and विनता and the younger brother of अरुण. See सारथि (p. 100, l. 3). He is the vehicle of Viṣṇu and an invterate onemy of serpents.

महा-वराह (157, 2)—This is the third incarnation of Viṣṇu. Hiraṇyākṣa an oppressive demon, has carried the earth of pātāla and so Viṣṇu descended to save it. The iscarnation is supposed: to have taken place at Sūkara-kṣetra, now known as Soron. (Distt. Etah U. P.)

दानव (157, 8)—A demon ; a Rākṣasa. This is a mythological class-name.

यक्ष (157, 8)—Another class of demi-gods, attendants of Kubera.

किंनर (157, 8)—Another mythological class of demi-gods with human body and horse's head. They are thought to be a tribe inhabiting present Kanora, Simla district.

आकाश (158, 1)—The sky ; the path often traversed by gods and demi-gods in their celestial cars. Syn.—व्योमन्.

विभीषण (163, 6)—The younger brother of Rāvaṇa, and the king of Rākṣasas (really a human tribe) after his death.

सुग्रीव (163, 6)—King of Vānara tribe (see note on मारुति p. 20, l. 16) after Vālī's death.

वासुकि (164, 1)—The king of the serpents (सर्प s). He is different from शेष, the king of the नागs.

मान्धाता (164, 2)—A celebrated king of solar race, son ot युवनाश्व. He was in the सत्य-युग (cp. the beautiful line मान्धाता स महीपतिः कृतयुगालंकारभूतो गतः। भोजप्रबन्ध, and comes long before सगर and हरिश्चन्द्र.

भुवर् (165, 12)—A loka. See Notes on लोकपाल (14, 9).

Appendix B.

Metre.

The short vowels are अ, इ, उ, ऋ and ऌ The long ones are आ, ई, ऊ, ॠ, ए , ऐ, ओ, and औ.

संयुक्ताऽऽद्यं दीर्घं, सानुस्वारं विसर्ग-संमिश्रम् ।
विज्ञेयमक्षरं गुरु, पादान्तस्थं विकल्पेन ॥

A long vowel forms a heavy syllable (गुरु अक्षर). A short vowel followed by a conjunct consonant, an anusvāra or a visarga also makes a heavy syllable. It is again optionally such at the end of a line. In cases other than these it forms a light syllable.

आदि-मध्यावसानेषु भ-ज-सा यान्ति गौरवम् ।
य-र-ता लाघवं यान्ति म-नौ तु गुरु-लाघवम् ॥

भ(-गण) = — ⏑ ⏑ ; ज(-गण) = ⏑ — ⏑ ; स(-गण) = ⏑ ⏑ —;
य(-गण) = ⏑ — — ; र(-गण) = — ⏑ — ; त(-गण) = — — ⏑;
म(-गण) — — — ; न(-गण) = ⏑ ⏑ ⏑

[A light syllable is written as '⏑' or 'i,' and a heavy syllable as '—' or 'ऽ'. In the schemes of metres given below, the caesura (यति) has been marked with a double horizontal stroke.

१. अनुष्टुप् (*8 syllables* ; 51 *stanzas*)—Also called श्लोक. It has various varieties. The most common is :

श्लोके षष्ठं गुरु ज्ञेयं, सर्वत्र लघु पञ्चमम् ।
द्वि-चतुष्पादयोर्ह्रस्वं, सप्तमं दीर्घमन्ययोः ॥

Uneven verses : × × × × ⏑ — — ×.

Even verses : × × × × ⏑ — ⏑ ×.

(Ex.—I. 1, 8, 10, 13, 15, 16, 20, 28, 31, 32 ; III. 2, 15, 16; IV. 2, 10, 12, 14—17, 22; V. 9, 14 ; VI. 1—14, 16—19, 27—29, 32—34, 39, 41—43.

२. आर्या (*12, 18, 12, 15 syllabic instants* ; *5 stanzas*)—

यस्याः प्रथमे पादे, द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये, चतुर्थके पञ्चदश साऽऽर्या ॥

[Ex.—II. 1; III. 4, 13; IV, 19. V, 6].

३. इन्द्र-वज्रा (*11 syllables*; *2 stanzas*)—स्यादिन्द्र-वज्रा यदि तौ ज-गौ गः. त, त, ज, ग, ग — — ⏑, — — ⏑, ⏑ — ⏑, — —

[Ex.—I. 6, 11].

४. उप-जाति (*11 Syllables* ; *10 st.*)—A mixture of the quarters of इन्द्रवज्रा and उपेन्द्रवज्रा.

स्यादिन्द्र-वज्रा यदि तौ ज-गौ ग उपेन्द्र-वज्रा ज-त-जास्ततो गौ ।
अनन्तरोदीरित-लक्ष्म-भाजौ पादौ यदीयावुपजातयस्ताः ॥

[Ex.—I. 17; III. 9; V. 2, 5, 8, 10, 11, 13; VI 15, 38].

५. उपेन्द्र-वज्रा (*11 syllables*; 2 *st.*)—उपेन्द्र-वज्रा ज-त-जास्ततो गौ. ज, त, ज, ग, ग ⏑ — ⏑, — — ⏑, ⏑ — ⏑, — —

[Ex. I. 4, 9].

६. पुष्पिताग्रा (*12, 13, 12, 13 syllables*; *11 st.*)—

अ-युजि न-युग-रेफतो य-कारो युजि च न-जौ ज-र-गाश्च पुष्पिताग्रा.

Odd verses : ⏑ ⏑ ⏑, ⏑⏑⏑, — ⏑ —, ⏑ — — (न,न,र,य)

Even verses: ⏑ ⏑ ⏑, ⏑ — ⏑, ⏑ — ⏑, — ⏑ —, — (न,ज,ज,र,ग)

[Ex.—III. 7; IV. 1, 8, 18, 21 ; V. 1, 7, 12; VI. 21, 22, 36]

७. मन्दाऽऽक्रान्ता (*17 syllables; 3 st.*)—मन्दाऽऽक्रान्ता जलधि-षडगैर्म्भौ न-तौ ताद् गुरू चेत्. म, भ, न, त, त, ग, ग.

— — —, —॥◡ ◡, ◡ ◡ ◡, — ॥—◡, — —◡, — —

[Ex.—III. 3, 6; VI. 40]

८. मालिनी (*15 syllables; 5 st.*)—

न-न-म-य-य-युतेयं मालिनी भोगि-लोकैः. न, न, म, य, य

◡ ◡ ◡, ◡ ◡ ◡, — — —, ◡ — —, ◡ — —

[Ex.—III. 1, 5, 12; IV. 3, 24]

९. रथोद्धता (*11 syllables: 2 st*)—रान्न-राविह रथोद्धता ल-गौ.

र, न, र, ल, ग —◡—, ◡ ◡ ◡, —◡—, ◡ —

[Ex.—VI. 20, 37]

१०. वसन्त-तिलका (*14 syllables; 25 st.*)—

ज्ञेया वसन्त-तिलका त-भ-जा ज-गौ गः. त, भ, ज, ज, ग, ग.

— — ◡, — ◡ ◡ , ◡—◡, ◡— ◡, — —

[Ex.—I. 3, 5, 12, 14, 18, 21—24, 27, 29; II. 2; IV. 5, 9, 11, 13, 20, 23; V. 3, 4, 15, 16; VI. 31, 35, 44]

११. वंशस्थम् (*12 syllables; 1 st.*)—ज-तौ तु वंशस्थमुदीरितं ज-रौ

ज, त, ज, र. ◡—◡, — — ◡, ◡—◡, —◡—

[Ex.—III. 10]

१२. शार्दूल-विक्रीडितम् (*16 syllables; 10 st.*)—

सूर्याश्वैर्म-स-ज-स्त-ताः स-गुरवः शार्दूल-विक्रीडितम्. म, स, ज, स, त, त, ग

— — —, ◡ ◡—, ◡—◡, ◡ ◡—,॥ — —◡, — — ◡, —

[Ex.— I. 2, 30; III. 8, 14, 17; IV. 4, 6, 7; VI. 25, 26]

१३. शालिनी (*11 syllables; 3 st.*)—

शालि न्युक्ता म्तौ त-गौ गोऽब्धि-लोकैः. म, त, त, ग, ग.

— — —, — ॥ —◡, — —◡, — —

[Ex.— I. 19, 25, 26]

१४. शिखरिणी (*17 syllables; 4 st.*)—

रसै रुद्रैश्छिन्ना य-म-न-स-भ- ला गः शिखरिणी. य, म, न, स, भ, ल, ग.

◡ — —, — — —,॥ ◡ ◡ ◡, ◡ ◡—, —◡ ◡, ◡—

[Ex.—I. 7; III. 11; V. 17; VI. 23]

१५ स्रग्धरा (*21 syllables; 4 st.*)—

म्र-भ्नैर्यानां त्रयेण त्रि-मुनि-यति-युता स्रग्धरा कीर्तितेयम्. म, र, भ, न, य य, य

— — —, —◡—, — ॥ ◡ ◡, ◡ ◡ ◡,◡— ॥ —, ◡ — —, ◡ — —

[Ex.—IV. 25; VI. 24, 30, 45]

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Appendix C.

Dramaturgical Terms.

नाटक (११) —

नाटकं ख्यात-वृत्तं स्यात् पञ्च-संधि-समन्वितम् ।
विलासर्द्ध्यादि-गुण-वद् युक्तं नाना-विभूतिभिः ॥
सुख-दुःख-समुद्भूति नाना-रस-निरन्तरम् ।
पञ्चाऽऽदिका दश-परास्तत्राङ्काः परिकीर्तिताः ॥
प्रख्यात-वंशो राजर्षिर्धीरोदात्तः प्रताप-वान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः ॥
एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसा सर्वे कार्यो निर्वहणेऽद्भुतः ॥
चत्वारः पञ्च वा मुख्याः कार्य-व्यापृतः-पूरुषाः ।
गो-पुच्छाग्र-समाङ्कं तु बन्धनं तस्य कीर्तितम् ॥

(साहित्यदर्पण ६ । ७–११)

अङ्क (१,३) —

प्रत्यक्ष-नेतृ-चरितो रस-भाव-समुज्ज्वलः ।
भवेदगूढ-शब्दार्थः क्षुद्र-चूर्णक-संयुतः ॥
विच्छिन्नावान्तरैकार्थः किंचित्संलग्न-बिन्दुकः ।
युक्तो न बहुभिः कार्यैर्बीज-संहृतिमान् न च ॥
नाना-विधान-संयुक्तो नाति-प्रचुर-पद्य-वान् ।
आवश्यकानां कार्याणामविरोधाद् विनिर्मितः ॥
नानेक-दिन-निर्वर्त्य-कथया संप्रयोजितः ।
आसन्न-नायकः पात्रैर्युतस्त्रि-चतुरैस्तथा ॥
दूराऽऽह्वानं वधो युद्धं राज्य-देशाऽऽदि-विप्लवः ।
विवाहो भोजनं शापोत्सर्गो मृत्यू रतं तथा ॥

दन्तच्छेद्यं नखच्छेद्यमन्यद् व्रीडा-करं च यत् ।
शयनाधर-पानाऽऽदि नगराद्युपरोधनम् ॥
स्नानानुलेपने चैभिर्वर्जितो नाति-विस्तरः ।
देवी-परिजनाऽऽदीनाममात्य-वणिजामपि ॥
प्रत्यक्ष-चित्र-चरितैर्युक्तो भाव-रसोद्भवैः ।
अन्त-निष्क्रान्त-निखिल-पात्रोऽङ्क इति कीर्तितः ॥

(साहित्य० ६ । १२-१९)

नान्दी (१,६)—

आशीर्वचन-संयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देव-द्विज-नृपाऽऽदीनां तस्मान्नान्दीति संज्ञिता ॥
मङ्गल्य-शङ्ख-चन्द्राब्ज-कोक-कैरव-शंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥

(साहित्य० ६ । २४-२५)

सूत्रधार (१,६)—The Stage-Manager,

नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् स-बीजकम् ।
रङ्ग-देवता-पूजा-कृत् सूत्र-धार इति स्मृतः ॥

परिषद् (२,५)—The audience,

सभ्यास्तु विबुधैर्ज्ञेया ये दिदृक्षा-ऽन्विता जनाः ।
मध्यस्थाः सावधानाश्च वाग्मिनो न्याय-वेदिनः ॥
त्रुटितात्रुटिताभिज्ञा विनयाऽऽनम्र-कन्धराः ।
अगर्वा रस-भावज्ञास्तौर्य-त्रितय-कोविदाः ॥
असद्वाद-निषेद्धारश्चतुरा मत्सरच्छिदः ।
अमन्द-रस-निष्यन्द-हृदया भूषणोज्ज्वलाः ॥
सुवेषा भोगिनो नाना-भाषा वीर-विशारदाः ।
स्व-स्वोचित-स्थान-सुस्थास्तत्प्रशंसा-परायणाः ॥

(आदि-भरते)

रङ्ग-भूमि (२,७)— A place of public amusement; theatre; stage.

स्थापना (३.१०)—Also known as **प्रस्तावना** or **आमुख**. The pologue.

नटी विदूषको वाऽपि पारिपार्श्वक एव वा ।
सूत्र-धारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्व-कार्योत्थैः प्रस्तुताऽऽक्षेपिभिर्मिथः ।
आमुखं तत् तु विज्ञेयं नाम्ना प्रस्तावनाऽपि सा ॥

यदि प्रयोग एकस्मिन् प्रयोगोऽन्य प्रयुज्यते ।
तेन पात्र-प्रवेशश्चेत् प्रयोगातिशयस्तदा ॥
(साहित्य० ६ । ३१, ३२–३६)

प्रवेशक (३८,५ क)—

वृत्त-वर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
प्रवेशकोऽनुदात्तोक्त्या नीच-पात्र-प्रयोजितः ।
अङ्क-द्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥
(साहित्य० ६ । ५५–५७)

A Viṣkambhaka (interlude) is staged in the beginning of an act. It is brief and hints at events past or future. The Praveśaka (Prākṛta interlude) is represented between two consecutive acts by one or two low character in discourse not very dignified.

प्रतिहार (५०,७)—A male door-keeper. Another spelling : प्रतीहार.

प्रविष्टक (६०,५)—The entrance of a character who is already on stage, into some other part of the same.

विदूषक (७०, १६; ६४, १३; ६५, ५)—The king's jester.

कुसुम-वसन्ताद्यभिधः कर्म-वपुर्वेष-भाषाद्यैः ।
हास्य-करः कलह-रतिर्विदूषकः स्यात् स्व-कर्म-ज्ञः ॥
(साहित्य० ३ । ४२)

The court-jester should have a queer name as कुसुम (flower) वसन्त (spring) etc. He should excite laughter by his actions, his person and his mode of speaking. He should delight in quarrelling and should be proficient in his own business.

कञ्चुकी (१३, २) —Chamberlain.

अन्तःपुर-चरो वृद्धो विप्रो गुण-गणान्वितः ।
सर्व-कार्यार्थ-कुशलः कञ्चुकीत्यभिधीयते ॥

The chamberlain is an old Brāhmaṇa. He is allowed in the inner apartments, is endowed with fine qualities (honesty, faithfulness, wisdom) and is efficient in business.

भरत-वाक्य (१६५, ११)—Epilogue. "The last verse or verses in a drama, a sort of benediction (said to be in honour of Bharata, the founder of the dramic science) ".—Aptes Dic. It is introduced with the words तथापीदमस्तु.

The different species of speeches (नाट्योक्ति) used in this play are :—

नेपथ्ये (३, १)—Behind the scenes. The stage-direction is used for the speech of a person who has not appeared on the stage but speaks from behind the curtain, his speech being audible to the audience.

आत्म-गत (५, १०)—To himself. It is also called स्व-गत (१४१, ५).

अश्राव्यं खलु यद् वस्तु तदिह स्व-गतं मतम् ।

(साहित्य० ६ । १३७)

This is a stage-direction used, when a character is supposed to be musing within himself, and not addressing any other person on thes tage.

प्रकाश (१०, २)—Aloud. This stage direction is used when a character speaks aloud. *i. e.*, he is neither busy with himself nor he is talking privately with some one avoiding others present. सर्व-श्राव्यं प्रकाशं स्यात् (साहित्य० ६ । १३८).

अपवारितक (११५,२१)—(Generally written in plays as (अपवार्य). Turning side.

तद् भवेदपवारितम । रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥

(साहित्य० ६ । १३८)

When one turns aside and discloses the sécret of some other person, it is an apavāritaka. For explanation see below.

जनान्तिक (१२८, १)—Aside ; whispering.

त्रि-पताक-करेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्याऽऽमन्त्रणं यत् स्यात् तज्जनान्ते जनान्तिकम् ॥

(साहित्य० ६ । १३९)

Janāntika is the mutual whisper of two persons during the course of a talk, avoiding other persons that are near by, with a three-bannered hand.

अपवारितक, and जनान्तिक are not much different. Both are translated as 'aside'. In both a man talks with another man secretly, avoiding others present. The difference is that in जनान्तिक the persons avoided are nearer to the persons having secret consultations than in अपवारितक and that a talk that is proceeding is to be intervened by a जनान्तिक. This (जनान्तिक)

is almost a whisper and may be better translated as 'whispering.' The actors on the stage are generally very near to each other, due to scarcity of spacious room. Hence these two distinct modes of speech are distinguished from each other by the device that in अपवारितक the speaker turns aside to leave the persons avoided on his back, while in जनान्तिक he avoids other persons by a three bannered hand. In no case he can speak very slowly as the audience would be unable to follow him in that case.

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Appendix D.

An alphabetical list of the names of flowers, fruits etc. occurring in the play.

अतिमुक्त ९६,२

कमल २४,९ । ९९,१०।१०४,६—Synomym—नलिन ५२,६; पङ्कज ७,३;१०२,६; पद्म ७१,१४;१०८,५;१५३,६; पुण्डरीक १०४,४; सरसिरुह १३२,३; वारिरुह ८३,४

कुन्द १,१;२,६;३२,१३;५४,४;५५,९;५६,३;६०,१;१०२,१०;१६६,५.

कुश ३३,३. Syn.—दर्भ ४६,१५

केतक १२१,९

चन्दन १३,१; ८०,९

नीवार ८,७

मंदार १,४

वेत्र ५६,५

शाल ११२,४

सहकार ८३,२

साल ३८,२;४१,२;११२,४

Appendix E.

An alphebetical list of names of birds and animals

करिन् ६९,२. Synonyms—वारण ८२,४; गज १४९,१२; दन्तिन् ८२,१०

कलहंस ४,११; ७,४; ९,३;५२,२;५८,७. Synonyms—हंस २१,३; ८४,८; राज-हंस ७५,१०

केसरिन् १०५,१२. See सिंह

कोकिल ३९,८

चक्रवाकी ६५,८

तुरंगम ४,५&८;५,२&७

भुजग ५४,४ Syn.—सर्प २,२

मधुकर ७३,१;८३,३&५. Syn.—मधुव्रत ८२,२

मृग ९८,२; मृगी २६,४ (twice); ६७,८. See हरिण

शिखिन् २१, ४

सिंह ३६,२;६८,८;१०४,६;१२१,३. See केसरिन्

हरिण २१,२;२६,३;२७,२;३६,२;६७,८. ९२,३. हरिणी ६,६. See मृग.

Appendix F

A list of proverbial sentences (सुभाषितs) *in the play*

अ-संहार्य-परिच्छदाः सुकृतिनः (९,१)

कथं गृहाद् गृहं नाम (१।१५।३)

क्षते क्षारमिवाऽऽहितम् (१।१६।३)

तिर्यग्गता वरममी न परं मनुष्याः (२१,५)

प्रमादः संपदं हन्ति प्रश्रयं हन्ति विस्मयः ।
व्यसनं विनयं हन्ति हन्ति शोकश्च धीरताम् ॥ (३।२)

को जानाति दुर्विदग्धः प्रजा-पतिः कथं कथं क्रीडतीति (५५,७)

सुलभ-सादृश्यो लोक-संनिवेशः (५५,१०)

तृषितेन मया मोहात् प्रसन्न-सलिलाऽऽशया ।
अञ्जलिर्विहितः पातुं कान्तार-मृग-तृष्णिकाम् ॥ (४ । २२)

निर्व्याज-सिद्धो मम भाव-बन्धः (५ । ५ । ४)

अन्तरिता अनुरागा भावा मम कर्कशस्य बाह्येन ।
तन्तव इव सु-कुमाराः प्रच्छन्नाः पद्म-नालस्य ॥ (५ । ६)

भुवनमभितपन् सहस्र-रश्मिर्जल-गुरुभिर्व्यवधीयते हि मेघैः (५ । ७ । ३)

ज्योतिः सदाभ्यन्तरमाप्त-पादैरदीपितं नार्थ-गतं व्यनक्ति (५ । ८ । १)

नालं हि तेजोऽप्यनलाभिधानं स्व-कर्मणो मारुतमन्तरेण (५ । ८ । ३)

न गुरु-नियोगा विचारमर्हन्ति (११७, १)

आपात-मात्रेण कयाऽपि युक्त्या संबन्धिनः संनमयन्ति चेतः (५ । १० । १)

विमृश्य किं दोष-गुणानभिज्ञश्चन्द्रोदये श्च्योतति चन्द्र-कान्तः (५ । १०।३)

स्थाने खलु परिक्रामन्ति तपो-वन-पराङ्मुखा गृह-मेधिनः (१२०,११)
भवति शिशु-जनो गुणानुरोधाद् गुण-महतामपि लालनीय एव (५।१२।१)
यां यामवस्थामवगाहमानमुत्प्रेक्षते स्वं तनयं प्रवासी ।
विलोक्य तां तां च गतं कुमारं[1] जातानुकम्पो द्रवतामुपैति ॥ (५।१३)
अपि-नाम शरा मोघास्तपः-संनद्ध-मूर्तिषु ।
वासवस्यापि सुव्यक्तं कुण्ठाः कुलिश-कोटयः ॥ (५।१४)
अ-प्रतिहत-वचन-महत्त्वा हि ब्राह्मण-जाति (१२९,५)
कलत्र-विषया खल्वनुकम्पा (१४४,७)
अनुकृति-सरले...नहि पुलिनेषु तिलस्य संभवोऽस्ति (६।२२)
विकारानुरूपः प्रतिकारः (१४८,८)
अनतिक्रमणीयं शासनं प्रतिनिवृत्तानां पतिव्रतानाम् (१५५,४)
अनतिदीर्घ-संनिधाना हि देवताः (१६१,९)
प्रणय-सुलभाः संपदस्तद्विधानाम् (६।४०।४)

Index A (Slokas)

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1 When using proverbially the third verse may be recited as
दृष्ट्वा श्रितं तामपरं कुमारं

Index B (Importat Words)
